

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Dramatic



No. 3780.

SATURDAY, APRIL 7, 1900.

PRICE
THREEPENCE
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ROYAL LITERARY FUND.

The LORD RUSSELL of KILLOWEN, G.C.M.G., Lord Chief Justice of England, will preside at the 110th ANNUARY DINNER, on WEDNESDAY, May 2, at the HOTEL CECIL, STRAND, W.C., at 7 for 7.30 p.m. precisely.
Gentlemen willing to serve as Stewards are requested to communicate with the Secretary, LLEWELYN ROBERTS, 7, Adelphi Terrace, W.C.

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Every candidate is required to apply to the Registrar (University of London, Burlington Gardens, London, W.) or a Form of Entry on or before April 25.
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DIED, on MONDAY, the 2nd inst., at Hornsey Rise, PETER TERRY, in his 95th year. The funeral will take place THIS DAY (SATURDAY), when a service will be held by the Rev J. H. Wood, at Upper Holloway Chapel, at 3 o'clock. The interment at Highgate Cemetery at 4 o'clock.

ESTATE of BERNARD QUARITCH, deceased.

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LITERATURE

The Love of an Uncrowned Queen, Sophie Dorothea, Consort of George I., and her Correspondence with Philip Christopher, Count Königsmark. Now first published from the Originals. By W. H. Wilkins. 2 vols. (Hutchinson & Co.)

THE story set forth in these volumes is one of almost unexampled sadness and squalor, and scarcely one of the actors in it wins our entire sympathy. Yet it is impossible to deny or escape from the powerful twofold interest aroused by the picture of a human love tragedy set in a frame of historic events; and here let us note that the life episode of Sophie Dorothea, told completely for the first time by Mr. Wilkins (for few even of historical students are acquainted with his Swedish and German authorities), goes far to disprove the current popular impression that all the romance of our modern history is bound up with the Stewarts. The meannesses of the latter have been cloaked by their misfortunes, while the strong blaze of prosperity has shown up the dingy patches in their successors. But the consort of the elector-king need fear nothing from posterity by reason of the smiles of fortune—her life was passed in the shades of struggle and suffering.

Sophie Dorothea was the only child of the Duke and Duchess of Celle, or Zell. Her mother, the only steadfast friend she had throughout her life, was not herself one of Fortune's favourites, but the daughter of a Huguenot refugee marquis, and was cajoled into a morganatic alliance with George William of Celle, who had bound himself not to contract a more legal tie. By untiring efforts she succeeded in prevailing upon the emperor to change this into a marriage, and became for some years all-powerful with the duke, only in the end to have her position undermined by the machinations of the Court of Hanover working through its minister Bernstorff. Her daughter's first betrothed, a prince of the elder Brunswick (Wolfenbüttel) line, died in battle, and her plan for espousing her to his younger brother was defeated by the ambition of Ernest Augustus of Hanover

and the daring diplomacy of his wife, the future Electress Sophia. That lady, having witnessed the failure of her own scheme for uniting her son George to the Princess Anne of England, was persuaded to become the agent of her husband's cupidity and that of his mistress (the evil genius of this story), the Countess Platen. Ernest Augustus had already secured the succession to his elder brother's duchy, but he aimed also at getting at his coffers through a profitable marriage contract. So, on the very morning, her sixteenth birthday, when Sophie Dorothea was to be betrothed to her mother's choice, Sophia of Hanover, having travelled all night, arrived in hot haste at Celle, went straight up to the duke's bedroom, talked over her brother-in-law (using Low Dutch to prevent his wife, who was in the next room, from understanding her), and prevailed. When the Duke of Wolfenbüttel arrived with his son, and was told by the Duke of Celle that he had been forestalled, he returned in indignation to his coach, and thenceforth became the declared enemy of the younger branch of the Brunswick house. It was Duke Antony whose 'Römische Octavia' in after years gave his contemporaries an account, in the guise of romance, of Sophie Dorothea and her troubles.

The young victim of this compact was at first extremely recalcitrant, and threw away from her the miniature of George presented to her by his mother, scattering the jewels all over the room. But she was forced to submit, and the marriage was celebrated within two months. What its negotiator thought of the match she expressed in a letter to her friend the Duchess of Orleans:

"Ernest Augustus always had a queer head, and how such an idea could have entered it passes all my understanding. However, one hundred thousand thalers a year is a goodly sum to pocket, without speaking of a pretty wife, who will find a match in my son George Louis, the most pig-headed, stubborn boy who ever lived, and who has round his brains such a thick crust that I defy any man or woman ever to discover what is in them. He does not care much for the match itself, but one hundred thousand thalers a year have tempted him, as they would have tempted anybody else."

George was never his mother's favourite, but her delineation of his character was accurate, so far as it went. His libertinism was notorious, and no graces of manner gilded his vicious disposition. The wretched Dorothea fainted away when first presented to him at Celle, and he never even feigned any love for her. Such virtue as he had was confined to his profession as a soldier. He was some six years older than his wife. She, poor girl, endured him so long as her heart was unoccupied, and bore him a son, the future George II. of England, and a daughter (Sophie Dorothea), who became Queen of Prussia and mother of the great Frederick.

When, in the year 1688, Count Philip Königsmark came to Hanover and entered the Duke's service, Prince George had long since forgotten to trouble himself about keeping up appearances, and had devoted himself entirely to the mistress provided for him by the Countess Platen, Ermengarda Melusina von Schulenburg. Königsmark was a dashing young Swede, of no high character, but hardly (we hold with our author)

so pre-eminent a scamp as Thackeray would make him out to be. Perhaps the novelist was thinking of his elder brother, the assassin of "Tom of Ten Thousand," with whom Walpole confounded him. Königsmark and Sophie Dorothea had seen something of each other as children ten years before, and afterwards he declared that he had loved her from childhood. However this may have been, he made for some time no great impression upon her heart; and meanwhile he had a short-lived—but, as it proved afterwards, fatal—intrigue with the Countess Platen. The titular mistress of the Duke of Hanover was a powerful personage, for her domain extended not only over Hanover, but soon, through Bernstorff, included the elder Duchy of Celle also. Odious as she was, Mr. Wilkins shows by the evidence of her portraits that she was by no means the "hideous old Court lady" of Thackeray's lectures.

For some little time Königsmark's frequent visits to Sophie Dorothea were enjoyed in the company of his friend Prince Charles, a younger brother of her husband, but after the death of the latter in the Morea (whence Königsmark returned unscathed) that security no longer existed; and at this point the Platen, piqued at Königsmark's indifference, first roused (prematurely it appears) George's suspicions by means of the embroidered glove plot. But it was not until some months later that the intrigue really began, and it is clear from the earlier correspondence that even then Königsmark was not on the best of terms with his lady.

The letters themselves, forming almost a continuous correspondence of two and a half years, are in this book printed as a whole for the first time. The originals are in the library of Lund University, to which they were bequeathed by the Count de la Gardie, who acquired them through his wife, a descendant of Amalie (Königsmark), Countess Lewenhaupt. Mr. Wilkins has, it would seem, altogether disposed of any doubts as to their genuineness, and his translation of them from the French is so good as to represent throughout the full flavour of the originals. He has also been successful in making out, as a rule, both the word and the number cipher of names. Having accidentally discovered the whereabouts of the letters themselves (a copy was sold to the British Museum by Mrs. Everett Green in 1870), he went to Lund and investigated them at first hand—a thing which the German historians who question whether they are genuine never attempted. A facsimile letter of each correspondent is among the illustrations to the work.

Adopting Mr. Wilkins's chronological classification, we find the first section of the correspondence to consist of Königsmark's letters from July, 1691, to June, 1692. Beginning as a suppliant, "votre esclave" and "votre très-obéissant valet" became, after two months, "Adieux, énable (*sic*) Brune. Je vous embrasse les joues" (*sic*). In the autumn Königsmark was at Hanover getting well of a malarial fever; and now nocturnal interviews seem to have taken place with the aid of Fräulein Kneesebeck, the Princess's lady-in-waiting and confidant. Königsmark's tone in these early letters is sometimes rather melodramatic; one of them is subscribed "written in blood."

Sophie Dorothea, cautioned by her mother, urged her lover to marry, and for the last time made an attempt to win the affection of her husband, who in October, 1691, had a serious attack of measles. But this came to nothing, and in the course of the year 1692 the lady became kinder.

The second division of the correspondence contains the letters written by Königsmark during his campaign in Flanders (June—December, 1692). We have now also those of the Princess. In a letter superscribed "on the march" Königsmark tells Sophie Dorothea that his friend Marshal Podewils had mysteriously warned him not to "let his love ever hinder him from thinking of his fortune." The quality of the Princess's love at this period is shown in passages like this:—

"Day and night, night and day, the good God is troubled with the prayers I offer him for you. If you but knew how intense is my love you would pity me; it increases every moment, absence does not lessen it. Without change or swerving I love you, and everything that touches you, so tenderly, so perfectly, so *delicately*, that imagination fails to tell."

She took a delight in avoiding society, and thought that her parents and Bernstorff were pleased, not knowing the cause; but one night her mother nearly surprised her reading one of Königsmark's letters in bed. Suspicions and reproaches were caused by delays and miscarriages of the post. In a long letter from Waver (Wavre?), August 14th–24th, Königsmark writes that he had received five of her letters at once. He protests his loyalty to her:—

"Yesterday there was a great feast in Brussels, called the Feast of the Miracle, and Monseigneur l'Electeur and all the great ones and generals of the army went in postchaises to celebrate it; many fair ladies were there, too. I knew of it soon enough to have gone; but, I swear, my dearest, I never thought of going. My soldiers went, and they could not praise it enough, particularly the fair sex. I would not go to Brussels at all if I were not obliged to have a certain bracelet made for me, of which you know, and a copy in miniature of a portrait I shall wear for ever next my heart."

Lord Portland was friendly, and assured the Swede that the king (William III.) held him in esteem. He fought at Steinkirk as a volunteer, and had entrusted Sophie's letters to an officer to be burnt should he fall. Serio-comical anecdotes, like this of the Electress of Brandenburg, sometimes temper the highflown passion of his correspondence:—

"The Electress of Brandenburg has been in a great rage with Montalbany. She joked him at supper because people said he had such thin, lean legs. Next morning he waited on the Electress in her chamber, and she laughed at him again about the same thing. He lost his temper, and, kicking his leg up on the toilet table, said to her, 'Voilà, Madame, all those who have told you such things have lied.' The page in waiting, seeing his impertinence had carried him too far, tried to make him retire; but Montalbany was in such a rage that he gave him a fillip which made the blood flow out of his mouth and eyes. The Electress flew into a furious passion, forbade Montalbany ever to see her again, and ordered him from her presence. But she did not long keep to that resolution," &c.

This same Electress soon afterwards became the treacherous confidant of poor Sophie Dorothea, who unwarily accepted

her advice to conciliate the Platen. She thus played into her arch-enemy's hands, and a speech of her husband, reported in a letter to Königsmark of June, 1693, made her uneasy:—

"I told him that the Electress had given you a knot of ribbon for your standard, and other ladies had done the same. Here are his very words in answer: 'You must have a great lack of news to write to me about *la galanterie de madame ma mère*; I doubt not that you followed her example.'"

The Princess was now at her father's castle of Brockhausen, and here Königsmark, after his return (without leave) from Flanders, kept a midnight tryst with her. As he stole away he was followed, and lost his way in evading his pursuers. The plot thickened, and Sophie Dorothea, after further meetings with her lover at Hanover, made strenuous efforts to obtain from her father such a separate establishment as would enable her to fly with Königsmark, and leave her husband for ever. But the request was untimely, for the Duke of Celle was at this time involved in war with Denmark, and had nothing to spare from his treasury. Königsmark himself was deeply in debt, and was soon glad to accept from Augustus the Strong of Saxony (who owed him a large gambling debt) a post in his army. In the midst of the anxieties of these days we get a pleasant glimpse of him making houses of cards for Sophie's children at Hanover, and playfully arousing the jealousy of their mother by hints of flirtations with a lady who resembled her.

A slight to "La Platen," whom he refused to take to "une partie pour diner chez un cabaretier," was probably the match which fired the pile of smouldering suspicion. La Platen was not to be appeased either by splendid banquets from Königsmark or soft speeches from Dorothea. The latter was now beset with spies, and desperate. On Königsmark's return from the Danish war a mad plan was concocted when a safer one might possibly have succeeded. The lovers were to fly together from Hanover to Wolfenbüttel. On the night before it was to have been put into execution (July 1st, 1694) La Platen obtained information of a rendezvous that was taking place between the lovers at the Leine Schloss. She immediately sought out the Elector, who was residing in the same palace, and obtained his warrant for the arrest of Königsmark. His way out having been barred, he was murdered in the corridor by the four halberdiers employed for the purpose, and hastily buried that same night. Every one concerned was pledged to secrecy, and the Court of Hanover affected to have no knowledge of the dead man's whereabouts. But all Europe talked of the affair, and many had shrewd suspicions as to what had happened. Sophie Dorothea was induced to consent to a divorce, being led to believe that this would mean free residence in her father's territory; but, as all the world knows, her fate was really to be a prisoner for life in the castle of Ahlden.

We cannot but concur with Mr. Wilkins in the reluctant conclusion that the theory of the Princess's innocence is barely, if at all, tenable; but into the discussion of the precise object and meaning of the divorce proceedings we have neither space nor inclination to enter. The sole excuse,

however, for the monstrous cruelty of her subsequent treatment was to be found in her relations with the hostile Duchy of Brunswick-Wolfenbüttel.

Not the least interesting part of his book is the account (modestly termed "notes") given by Mr. Wilkins of his visit to Schloss Ahlden in the autumn of 1898. Here, as in other places, he shows considerable descriptive power. His foot-notes supply just the information that is required. The illustrations to the book are numerous and interesting, but some account might have been provided of the "old prints" from which some of them are taken. The number of misprints is astonishingly small: "Nassau" for Nassau, "Linden" for Landen, and "*les absents sont toujours torts*." We have said that the translation of the letters possesses great merit; but we have been slightly puzzled by one passage, where Königsmark, after telling his mistress of certain "loving looks" he had found it expedient to give La Platen, adds, "It was a gross insult to my love for you, for which I mean to see you at my feet begging my pardon."

We should have liked to dwell, did space allow, upon some of the subsidiary features of this highly interesting work, such as the glimpses afforded of the character of the remarkable Electress Sophia, who so narrowly missed the crown of England. A highly tempting subject for speculation would be the probable effect on the history of England had her projected marriage with her cousin Charles II. taken place. Mr. Wilkins, by the way, of whose historical accuracy and breadth of outlook we think highly, applies the term "Act of Settlement" not to any of the three enactments (one English and two Irish) for which it is in current use, but to that part of the Revolution settlement which related to the succession. What is generally understood by the words is the Act of 1701.

Charles Francis Adams. By his Son Charles Francis Adams. (Boston, U.S., Houghton & Co.; London, Gay & Bird.)

THE family of the Adamses is the most remarkable in the United States. From the beginning of the Republic till the present day a member of it has been conspicuous among statesmen and men of letters. John Adams served his country at Paris during the revolutionary war, and represented it at the Court of St. James's after independence had been gained. He succeeded Washington in the Presidential chair. His son John Quincy represented his country as Minister, firstly at the Hague and secondly at Berlin. After returning home in 1801 he practised law, was elected a member of the State Senate of Massachusetts, and was afterwards sent to Washington to represent his native state in the Senate there, acting in his intervals of leisure as Boylston Professor of Rhetoric and Oratory at Harvard. In 1808 he sailed from Boston to St. Petersburg as Minister to Russia, being the first who was accredited by his country to the Tsar. His wife accompanied him, and his third son, then under two years of age, was one of the party. This child was the Charles Francis of whom his son has written the volume before us, one of the "American Statesmen" series.

Charles Francis did not return to his native land till 1817, for although his father left St. Petersburg in 1814, it was to take part in the negotiations at the Hague, which ended the war declared in 1813 by the United States against Great Britain, and from the Hague he came to London as United States Minister. Several years later, after having held for eight of them the high and responsible office of Secretary of State, he was elected President of the United States. John Quincy was sixty-two when General Jackson became his successor as President. Instead of retiring into private life he entered Congress as representative of the Plymouth district in Massachusetts. When he died he had been in public life for seventy years.

Long before his death he sustained many grievous losses, that of money being one, and of two sons being another. His third son Charles Francis, who became his helper in retrieving his private affairs and furthering his political schemes, had been educated in a desultory fashion. At first he was taught by his parents in St. Petersburg, and as French was the language commonly spoken in society there, and as both his parents had learnt it in France when young, they were able to instruct him in it as well as in English; indeed, many years afterwards he found this early training in languages to be of the utmost service. When his father lived in London he sent two of his boys to a boarding-school at Ealing, which was kept by Dr. Nicholas. The two little "Yankees" were not particularly happy during the two years they passed at this school; but Mr. Adams writes with regard to his father's up-bringing:—

"Singular as it may appear, like the French of his infancy at St. Petersburg, this experience at the Ealing boarding-school was of very appreciable value to Mr. Adams half a century later; indeed, was a most important educational factor. It caused him to understand the English character. He had come in contact with it as a child in the absolutely natural life of an English school; and when, as a man, he came in contact with it again, an insight did not have to be acquired. It had, on the contrary, already been bred, probably beaten, into him; and he acted unconsciously upon it. He was in a degree to the manner born; for, though he retained no pleasant memories of the English character or of English boys, he and they had been brought up together in one nursery."

The education begun at St. Petersburg, and continued at Ealing, was finished in New England, partly at the Boston Latin School, and partly at Harvard University, which he entered in 1821, when under fourteen, and left as a graduate in 1825. He adopted the law as his profession, and was a pupil, or "student," in the chambers—or, to use the American word again, "the office"—of Daniel Webster. He was admitted to the Bar in 1829, and six months later he took to himself a wife.

His career was singularly uneventful. He contributed to the *North American Review*, and he edited the *Boston Whig*. He was opposed to slavery, as his father was also, but he did not take the extreme side, on which Garrison and Sumner and Wendell Phillips stood and acted. Indeed, it is now clear on a retrospect that the uncompromising abolitionists unconsciously injured the cause which they had at heart. To them

the dissolution of the Union seemed a lesser evil than the maintenance of slavery. On this head Mr. Adams writes very pointedly and well:—

"Thus, contending with the spirit of the age, the abolitionists met with the fate usual for those who indulge in that contest. Accordingly, from 1844 onward, one great effort of those who afterwards brought the contest to a practical, though to them wholly unanticipated, issue, was to distinguish their policy from that advocated by Mr. Garrison, and to work the problem out within the Union and in subordination to the Constitution. It is, therefore, historically a mistake to treat either Mr. Garrison or Wendell Phillips, after 1844, as leaders in the later and really effective anti-slavery movement, or, indeed, as political factors of consequence. By nature, as well as from long habit, irregulars, at home nowhere except in the skirmish line, very necessary in the earlier operations, they, having brought on the conflict, had done their work; and when the solid lines of battle crashed together, their partisan operations ceased to count. Had they in 1845 wholly disappeared from the field, the result would have been in no way other than it was; for, by the country at large—those who had to be reasoned with, educated, and gradually brought into line—Mr. Garrison was from 1844 to 1861 looked upon as an impracticable, crack brained fanatic, and Mr. Phillips as a bitter, shrill-voiced, political scold. Not influencing results, they, like guerillas in warfare, were in the later stages of the contest quite as much a hindrance to those with whom, as they were an annoyance to those against whom, they acted."

Though lacking the passion for politics which burnt in the breasts of his father and grandfather, Mr. Adams yielded to his father's urgent entreaties to become a legislator, and in 1840 he was elected to the Massachusetts "Great and General Court," being a member for three years of the House of Representatives and for two of the Senate. In 1845 he retired, and wrote in his diary that

"the legislation of one of our States is a fatiguing business,—there is a very large amount of small topics of detail. As a school of practice it may answer very well for a time, but perseverance in it has a tendency to narrow the mind at last by habituating it to measure small things. I have endeavoured as far as possible to avoid this effect by keeping myself on topics of general concern."

Again:—

"My position, and I may say it here without incurring the charge of vain-glory, has been earned by hard and incessant labour, in opposition to popular opinion and to the overshadowing influence of my father."

Up to this stage in his life Mr. Adams seems to have been a man happier in his study than on a platform or in a legislative assembly—such a man, indeed, as Mr. Bennet in 'Pride and Prejudice.' However, the time came when his solid qualities were to be displayed. In 1861 he was nominated by President Lincoln to represent the United States, as his grandfather and father had done, at the Court of St. James's. Lincoln was not Mr. Adams's friend, and had originally desired to send Mr. Dayton to London and Mr. Fremont to Paris. He yielded, however, to the entreaty of Mr. Seward, his Secretary of State, and named Mr. Dayton for Paris and Mr. Adams for London, assigning as a reason that Mr. Seward had begged so hard, and that "really Seward had asked for so

little." Once only had the new Minister an interview with the President, and his son's account of it is doubtless derived from himself. It shows that he was one of the many who failed at the outset to estimate at his true value the President whose home was in the far, and then wild, West, and who had none of the polish upon which Bostonians have always plumed themselves. The picture is not attractive, but it is skillfully drawn:—

"Deeply impressed with the responsibility devolved upon him, Mr. Adams went with the new Secretary to the State Department, whence, at the suggestion of the latter, they presently walked over to the White House, and were ushered into the room which more than thirty years before Mr. Adams had most closely associated with his father, and his father's trained bearing and methodical habits. Presently a door opened, and a tall, long-featured, shabbily dressed man, of uncouth appearance, slouched into the room. His much-kneaded, ill-fitting trousers, coarse stockings, and worn slippers at once caught the eye. He seemed generally ill at ease, in manner constrained and shy. The Secretary introduced the Minister to the President, and the appointee of the last proceeded to make the usual conventional remarks, expressive of obligation and his hope that the confidence implied in the appointment he had received might not prove to have been misplaced. They had all by this time taken chairs; and the tall man listened in silent abstraction. When Mr. Adams had finished—and he did not take long—the tall man remarked in an indifferent, careless way that the appointment in question had not been his, but was due to the Secretary of State, and that it was to 'Governor Seward' rather than to himself that Mr. Adams should express any sense of obligation he might feel; then, stretching out his legs before him, he said, with an air of great relief as he swung his long arms to his head: 'Well, Governor, I've this morning decided that Chicago post-office appointment.' Mr. Adams and the nation's foreign policy were dismissed together! Not another reference was made to them. Mr. Lincoln seemed to think that the occasion called for nothing further; as to Mr. Adams, it was a good while before he recovered from his dismay; he never recovered from his astonishment, nor did the impression then made ever wholly fade from his mind. Indeed, it was distinctly apparent in the eulogy on Seward delivered by him at Albany twelve years afterwards."

A large part of this book is allotted to the story of Mr. Adams's conduct as Minister in this country during the Civil War. It is written with full knowledge and, on the whole, in a fair spirit. The author was, we believe, his father's private secretary, and he has enjoyed every means of getting information at first hand. The general impression made by his book is that his father was not particularly genial and that he was by no means endowed with the gifts that make a man generally popular. Yet he was a faithful servant to his country during a critical time, and he would probably have succeeded better as a diplomatist had he disliked Englishmen less. He has left a diary behind him, and when his son gives it to the world we shall be able to understand him still better and disposed, probably, to admire him still more than it is possible to do at present.

La France du Levant. Par E. Lamy. (Paris, Plon, Nourrit & Cie.)

THE most interesting book which has reached us from France for some time is M. Lamy's history of the Eastern Question, a volume which professes to be not inconsistent with the French policy of friendship towards Russia, but is, in fact, a call to France to throw over Russia and play again in the East for her own hand.

France, according to M. Lamy, is certain, as time goes on, to pronounce for Christian rights against the perpetuity of Mohammedan rule, but to do so with a revival of French protection of Roman Catholic elements in contradistinction to Russian protection of the Eastern Church among the Slavs. We believe the writer to be entirely in the wrong as regards the prospects of the success of the policy which he recommends. Regretfully we admit that we think it dead beyond all hope of recall; but the interest of the book remains.

M. Lamy is far more hostile to Mohammedanism in the abstract than is now usual among cultivated writers. Early in the volume we find a tremendous attack upon the whole of the teachings of Islam, such as is met with in this country in the writings of High Church ecclesiastics, but now, we suspect, the doctrine only of a small, though it may be an enlightened, minority on the Continent. From the point of view of strict truth M. Lamy's statement of the case is an exaggeration. He leaves wholly out of account the undoubtedly civilizing and beneficial influence of Mohammedanism among the peoples in whose ranks it has spread most rapidly in modern times—the negroes of Central Africa. As to its beneficial influence there, observers of types and religions so different concur that there can, we think, be little doubt as to the facts. Elsewhere we are inclined to abandon Mohammedanism to M. Lamy's strictures. It banishes, he says, for ever equality and fraternity from among men. Yes, and no! It establishes fraternity between the poorest and most abject of Mohammedans and the rich and great, but it undoubtedly tends to submit to the caprice of any Mohammedan the liberty of all non-Mohammedan people who are subject to his rule. M. Lamy points out the sterilizing influence of Islam on fertile lands, and its lowering of the ideal of social and family life. He believes that it tends to create a stationary condition as regards numbers, or even towards "the destruction of the race." This, again, we think an exaggeration of the facts. There has been no such sudden arrest of the increase of mankind in any Mohammedan community as there has been recently in South Australia—one of the most civilized of Protestant countries.

When our author comes to the position of Russia, he describes, with a veil of decency and with a pretence of stating only an extreme view, through which, however, his own opinions can be clearly read, the reasons why Russia abandoned the Armenians to their fate:—

"The selfish interest of Russia would be to give to the miseries of the Christians of Turkey a seeming but a sterile sympathy; to maintain them in the insecurity of their conditions of life; so that, despairing of obtaining guarantees under Turkish domination, they should be, by

every one of the horrors of their lives, brought to the sole remedy—union with Russia. Reform in Armenia offered to Russia a special danger. The war of 1878 had already given to the Russians a part of Armenia. It could not please them to have in their Hinterland a people enjoying reforms and guarantees foreign to the very principle of Russian government, and thus extending to Russian Armenia the reign of chimeric hope or dangerous comparison. At that moment France had only one course which she should have taken:—to accept the British proposition. The Sultan, as soon as he discovered the division of Europe, was free to finish with Armenia."

M. Lamy points out, as has been shown by Opposition orators in this country, that the ultimate accidental success in Crete

"proves that it would have been sufficient for some of the Powers to have declared at once, with energy, their opinion, to have stopped for ever barbarity in Armenia and to have prevented the Greek war."

M. Lamy sweetens to his countrymen the unpopularity of his views by incidentally repeating the common French censure of England for "her selfishness in 1870," by which is meant, as he explains, her neutrality. Whatever might have been thought at the time, the full account which is now available of the origins of the war of 1870 shows an amount of national misrepresentation on each side which will hardly cause any Englishman to think that strict neutrality was out of place.

When he comes to discuss the religious side of the Eastern Question as it stands now and will stand in the future, M. Lamy points out that the Eastern Church cannot afford to leave on the frontier of a Palestine which is becoming

"Orthodox and Russian, a Syria Catholic and protected by France. The conduct of the Russian Government towards the Poles and the Ruthenians proves to what extent in that empire freedom of conscience is allowed to Dissenters."

Why Ruthenians? We do not know in what sense M. Lamy uses the term—apparently for Roman Catholic Little Russians. But the Ruthenians of Galicia in "Austrian Poland" are a distinct branch of the Russians, and not Little Russians at all; and we do not generally apply the term "Ruthenians" to any of the inhabitants of the Russian Empire. M. Lamy will not admit that the privileged position of France as regards the Roman Catholics of Turkey is virtually gone. The Congress of Berlin, he says, when it gave Bosnia and Herzegovina to be administered by Austria, "did not destroy the sovereignty of Turkey over those provinces, and did not, therefore, destroy the protectorate of France."

There is a good deal of difference between not nominally destroying a thing and admitting that the thing has any real existence. We have never ourselves destroyed the shadow of a Turkish sovereignty over Egypt. The firmans exist. The orders which are worn by our own generals in Egypt are supposed to be conferred by the Sultan. But in fact the sovereignty of Turkey in Egypt and the sovereignty of Turkey in Bosnia are myths; and such, also, is the protectorate of the Roman Catholics of Turkey by France in face of the recent declarations of the German Emperor.

Finally, M. Lamy tells us that

"Russia is following out vast designs. She looks upon the whole heritage of the Byzantine Empire as a portion of the Empire of the Tsar. She gives herself towards the youth of the young Orthodox or Slav communities the air of a mother."

M. Lamy then puts forth the policy which we have already explained, and asks:—

"Why hesitate? For fear of disoblighing Russia? Obviously we must not treat lightly the alliance of a powerful nation; but what is it that renders an alliance precious? The profits which each of the allies assures for itself. What are ours?"

We leave France to reply. The Russian alliance is sick indeed, but not, so far as the great majority of Frenchmen are concerned, for the reasons which are put forward by M. Lamy in his book.

The Life and Works of Charlotte Brontë and her Sisters. With Introductions to the Works by Mrs. Humphry Ward. 6 vols. (Smith, Elder & Co.)

(First Notice.)

THE true criticism of the work of the sisters Brontë ought to present to our imaginations on a general view an aspect at once large and simple. It ought to be no more complex than the sight from any vantage point of the famous moors above Haworth parsonage, or, we might add, the picture which memory would bear away even after many hours' wanderings in those almost classic haunts. The journeyings would reveal, of course, many grim or appealing details unapparent in the general prospect, but imagination, after we had come south or gone north, would but see a great picture, synthetic and simple, and would have wrought its own sense of the colour and "spirit" of the heath-lands. The deeper essence of the place would still be a secret of nature, that knows the meaning of matter and spirit and all their manifestations in the universe. So the general features in thoroughgoing Brontë criticism will be sheer, simple, outstanding, the details deftly set in subsidiary proportion. For Charlotte and Emily Brontë were strange and intense souls, and in their books it is the soul-fact that matters. True, there are a hundred less inspired things; let them be quietly touched and passed. The great poetic, passionate, creative stages are elemental and bold, easily seen by those that can see; and having duly marked them and told their quality, criticism has done its broad work. It cannot sound their mystery, writing out the secret of their inspiration, any more than the traveller on the heath can penetrate to the secret below the colour and the lonely beauty of nature.

Mrs. Humphry Ward is sometimes thoughtful in her Brontë studies, but she also dwells unduly on none too relevant details. We could wish, on the other hand, that she had boldly considered a vital matter that must be settled before the absolute worth of the sisters' work in literature, or the evolution of literature, is satisfactorily determined. In her introduction to 'Jane Eyre,' she writes with pardonable gratification of the unquestioned spell exercised to-day by Charlotte Brontë's novels on the imagination of England. But this suggests the important, and here unconsidered,

question whether the reading world on the whole realizes what great fiction ought to be, whether its general ideal is such that its enthusiasm in the case of Miss Brontë can be said to be a really critical tribute. It is to be feared, as a matter of fact, that England and the Continent have paid more attention to the body than to the spirit in fiction; and, despite Mrs. Ward's high opinion of latter-day developments of the novel, it is by no means yet certain that it can become a supreme medium of literature. A worthy instrument it has been, in some instances a noble one. We have even seen achievements that have suggested the supreme, the novelist in such rare cases showing great soul in action, giving embodiment to, as we might say, spiritual romance, indicating in characters and destinies something of the Soul above souls, vision of the Power that "ever accompanies the march of man." The general desire, however, is that he should walk "rationally" upon earth, and paint the body and circumstance of his age or another. Much—too much—is expected of him as a delineator of daily manners, till often he becomes but the photographer of individuals, the Autolycus of data that have no more than a transient importance. It might almost seem that the great novelist must be a master of two arts—that of revealing spiritual forces, permanent passions, like a great poet or dramatist, and that of imparting imaginative significance to more ordinary actualities. The two powers—the interaction of the two worlds—make the true novel. To be thus a seer and a convincing delineator of actuality so far as actuality is essential—a keen problem—necessitates vision, intuition, opportunity, and experience on such a scale that we must needs be modest in our expectations on the score of permanent fiction. The vision and the intuition are of the greater importance; on their possession and cultivation depends the fact whether fiction can be absolute literature rather than excellent description or analysis, or the work, as it were, of a syndicate of reporters in the service of a "time spirit," which may not be by any means a true daughter of the eternal.

If the vision of the sisters Brontë sometimes failed them, it was uncommon at its best. And even as regards their experience or their knowledge of life, Mrs. Ward, like many critics, seems to entertain a too narrow idea. The sources of knowledge are subtle as well as obvious. Knowing the Celtic inheritance of the sisters (of which more anon), their contact with a world of great Northern tradition, the keen ordeals to which their sensitive spirits were subjected at home and abroad, which stirred unimagined forces in their natures, and made them critics of life in a higher sense than, perhaps, is commonly realized—understanding all this, and more, and remembering the subtle ways in which nature and life speak to the chosen mind, we may well be chary of complaint as to lack of knowledge in their case. It is the soul that matters, not the number of miles travelled, the number of cities seen in the actual world. Charlotte Brontë has told, as she was eminently fitted to tell, the ordeals of souls that live alone, in more senses than one—the never finished tragedies of deep natures in plain frames. Her unhappy

governesses and teachers are more than governesses and teachers; they are types, old and new as the passion for sympathy, the lack of consideration in any woman's sphere. And crises and partings, journeys and reunions, in her pages sometimes seem to tell of people in more mysterious lands and on more mysterious seas than ours. They speak of souls rather than bodies.

Faults and crudities of construction in 'Jane Eyre' and its successors—matters with which Mrs. Ward deals at length—are sufficiently obvious. Had Charlotte Brontë been careful enough or courageous enough to free herself boldly from old theories of plot-making and other prepossessions, her story of the struggle of duty against affinity would have led to truer ordering, perhaps almost to real fusion, of material. But some of her critic's strictures on details are scarcely tenable. We may not always regard Mr. Rochester so gravely as his creator—he does not justify himself to the imagination in the way of Paul Emmanuel; but his early talk with Jane Eyre is scarcely the delectable food for comedy which Mrs. Ward imagines. The judgment on the country-house party, also, is much too sweeping. Without taking sides on the interesting question of governess *versus* provincial society, one may gently urge that a governess of genius, in her merciless way, would be likely to detect and record an ugly side of things possessing more or less glamour for the polite. It is not really a case of an ignorant governess passing judgment on "high life"; it is injured and incisive genius casting critical eyes on humanity socially more favoured, but spiritually inferior. Convention may seek to put her out of court with scorn, but the spirit of critical judgment, especially after some of Miss Brontë's own stories, recorded by Mrs. Gaskell, will not be convinced that there may not be a great deal to be urged on the other side. It were better, no doubt, to invoke the comic spirit in the treatment of such issues, but Haworth was not meant, alas! for her airy presence. Certainly Charlotte Brontë had not always the happiness of overcoming ordinary prejudices in the gleam of larger vision, nor had she the unflinching power of shaping ordinary material to artistic ends, as we see in the often delightful and sometimes poetical 'Shirley.' The novelist, as we have suggested, is on occasions hard set to be an artistic interpreter of permanent passion and minute and mobile actuality. But it is possible to slip on points of detail, to fail, now and then, in kindling imaginative life in ordinary material, and yet to be true again and again, in the high hours, to what the imagination recognizes as soul-fact. Because Charlotte Brontë so vividly interpreted soul-fact, not occasionally, but often, we know that, however fallible at other times, she was an eminent novelist.

Mrs. Ward maintains the interesting, but, of course, by no means novel theory, that the genius of Charlotte Brontë was fundamentally Celtic. The racial spirit, or rather the deep human one as affected in the light and shadow, the momentum, the environment of a race of changeable fortunes, no doubt lives long and works subtly in unconsidered regions, and is an attractive, if rather tentative study, though put to strange uses

by extremists too bent on dividing humanity into compartments. But leaving temperaments and workaday selves, and looking into the souls that live deeply, the souls that create permanent literature, we feel that they are of no race, they know not geographical boundaries. As to Charlotte Brontë and Ireland, she seemed unable to create an Irish character—the curate Malone in 'Shirley' and the drunken Mrs. Sweeney in 'Villette' are beneath notice in this regard—but it is obviously true that certain qualities well marked in Celtic nature and personality are apparent in her work. It is to be feared, however, that Mrs. Ward has too conventional an idea of Celtic characteristics. Her remarks are a little too suggestive of Matthew Arnold's lectures on the 'Study of Celtic Literature'—lectures fruitful in their day and still useful, but not founded on a comprehensive acquaintance with even translated Gaelic literature and Irish or general Celtic personality. "Celtic melancholy" is but a half-truth. Joyousness is the dominant quality of much Gaelic literature—joyousness and a fierce zest of life. The theory of the Celt's love of loneliness seems strange when we know that the idea of contention being "better than loneliness" passed into a proverb with one order of Celts. For the theory of "Celtic shrinking from all active competitive existence" it would be difficult to find any general justification ancient or modern. Nor is Mrs. Ward convincing when she tries to explain Brontë's Celticism as a growth of the Ireland of the North, "on which commerce and Protestantism have set their grasp. This, although perhaps a popular notion, is but another half-truth; the Catholic and Celtic traditions and elements of Ulster are, in their way, outstanding. (In any case, did not the Rev. Patrick Brontë come of a south of Ireland family?) Mrs. Ward's consideration of the Celtic basis of the Brontë genius might have been much more interesting had she understood the many-sidedness of the real Celticism, and that the Brontë sisters' practicality and order were no more alien to it on the whole than their share of the "vision that remakes the world." Were Gaelic literature accessible as a whole, it would clear away many misconceptions caused by taking it in snatches that concern widely severed years and varying circumstances, and give a disconnected and somewhat shadowy idea of the race or races. Its modern successor, Anglo-Irish literature, does not really display a true grip of later Irish realities, and political controversy has unfortunately obscured certain verities. The Celt has dreamed dreams, idealized his moors and hills, seen visions of hells and heavens that show a Dantesque feeling, without, of course, a Dantesque art; he has realized the tears of things, and known at stages the melancholy that for sensitive souls accompanies the fateful trends of life. But he framed the elaborate Brehon laws and a still more elaborate bardic system, pursued philosophic and scholastic ideals with a strange passion, and in modern days in more lands than one he has proved his genius as an empire-builder. Far from being an elusive creature, half within, half without, existence, he has shown at his highest a remarkable grip of both worlds. Mrs. Ward, did she

really know the various aspects of Celticism, might have profitably considered that phase of it which would appear to have lived a tenacious, if half-inscrutable, life in Emily Brontë rather than Charlotte. Yet the critic conscious of the highest reaches of English genius would claim much of hers as peculiar to his own race. There is truth on both sides. How much of the spiritual, the poetic, the divine even, lies below either racial consciousness, seldom coming into being or concrete embodiment? This deeper human sub-consciousness, so to say, came to consciousness in the Brontë sisters on their great moors, in their Yorkshire world of distinctive tradition, in the crises of their struggling years. It mixed with moods, and found outlet in forms in which Celt and Teuton and all men find much of their more passionate selves. So, when all is said, the origins are of nature's underlying store: the result speaks for and to humanity.

NEW NOVELS.

Their Silver Wedding Journey. By W. D. Howells. (Harper & Brothers.)

NEVER has Mr. Howells shown his ingenuity to better effect than in his new book. It is a book of travel with an incidental love story. The journey was from New York to Germany and back, and the travellers visited only such well-known places as Carlsbad, Nuremberg, Berlin, and Düsseldorf. But the author contrives to make one think at times that the love story is the main theme; and even when he gossips most unrestrainedly about the details of German life as seen by tourists, he leads one on so agreeably that one hardly resents his digressions about Heine and Goethe and Schiller. Nothing is so trivial as to escape his notice. A bishop in effigy on the old bridge at Würzburg "stretched out towards the passers two fingers of blessing, and was unaware of the sparrow which had lighted on them, and was giving him the effect of offering it to the public admiration." A German shopgirl who had lived in Chicago said that the Amerikanische Sprache differed from the Englische Sprache mainly in emphasis and pronunciation. "For instance, the English say 'Half past' and the Americans 'Half past'; the English say *laht* and the Americans say *late*." Here, no doubt, Mr. Howells records his own observation, as he makes no comments on these odd remarks. As to emphasis he is right enough. His own practice shows what differences there are between Americans and English people. "Didn't you say so yourself?" he writes, when an Englishman would write, "Didn't you say so yourself?" Mr. Howells tempts one to be discursive. Seventeen chapters are no mean allowance for the account of a voyage from New York to the Elbe; but the ingenuity of the thing is that one does not find them tedious. The book as a whole, which stretches out to six hundred pages such as would well fill a three-volume novel, is perhaps a trifle spun out, and the guide-book has been requisitioned in a way which seems more like plunder than civilized warfare. There are some indications of an intention to carry the journey into Italy, and one rather regrets that some of the details of German history were not exchanged for glimpses of

Venice and Verona; but the fact that the journey is limited to Germany suggests to Mr. Howells the little jest that the journey might be called a German-silver wedding journey. "A small joke goes far with a light heart," and Mr. Howells's gaiety is so pleasant that one sincerely hopes he will soon write the account of the golden-wedding journey of his favourites, Mr. and Mrs. March. If so, will he have the kindness to let them visit Italy once more?

Jesus Delaney. By Joseph Gordon Donnelly. (Macmillan & Co.)

MR. DONNELLY begins thus:—

"'You must send it to me by Jesus.' Such was the closing sentence of a note from the Rev. Luther Lamb just delivered to me at the Hotel San José in Alameda. I was shocked and puzzled."

It is pretty clear that having written this passage the author has attained his object. The title of his book necessarily attracts attention. If he has any other purpose it is to show that a young Mexican scamp converted by an American Protestant missionary is apt to go back to what he was, or, as the author himself puts the case, that a wolf cub brought up to be a dog turns out to be a wolf after all. The idea was worked into a novel long ago by Grant Allen. Incidentally some pictures of Mexican life and manners are introduced which possess a good deal of vivacity.

A Story of an Estancia. By George Crampton. (Fisher Unwin.)

THERE are similar features in this book to those which we noticed in the same author's 'El Carmen.' Life in the Argentina forms the subject of both, and there is in both an obvious effort to struggle with the difficulties of literary composition. In the more recently published story the narrative runs more smoothly, and provides agreeable reading. Most of the local or technical words are explained in foot-notes, such as *rebenque* (stock-whip), *fúcion* (a knife), *rodeo* (a round-up of cattle); but now and then occur such words as *sestear* and *pasear*, which stand in need of illustration. The volume contains a short but interesting story, and one that should have its attractions for many who, in one way or another, are familiar with the affairs of the Argentine Republic. Of the state of the country at large the author says:—

"Argentina is young; her future is all before her, and her future should be great. She has had her troubles, but her exports are increasing steadily and her working population are happy."

Traitors Twain. By Leslie M. Oakes and John Shaw. (Routledge & Sons.)

'TRAITORS TWAIN,' like many other stories of Australian life, reveals only the rough side of it. English readers at all events are not gratified by books which suggest that violence, fraud, and corruption are the natural topics for writers who lay their scene in Australia. In the present case it cannot be said that artistic treatment justifies the materials of the story. The style is at once slangy and stiff, and the plot is intricate, but not interesting.

The Short Line War. By Merwin-Webster. (Macmillan & Co.)

THIS tale is exciting in its way, and smartly told. A love affair is used to garnish an account of a struggle between rival swindlers for the control of a bit of railway, especially of its finances. It is not encouraging to investors in American railway securities.

Love, Sport, and a Double Event. By W. B. Gilpin. (Leadenhall Press.)

'LOVE, SPORT, AND A DOUBLE EVENT' reminds one of the so-called novels turned out by Mr. Nat Gould, who has attained to a considerable amount of popularity among a certain class of readers, though it may be difficult to account for it. Mr. Gilpin, however, introduces nothing melodramatic, and little, if anything, that is slangy. Mr. Gould's work is coloured Australasian for the most part; Mr. Gilpin imparts to his pictures an American tinge, and, quite in consonance with what actually takes place nowadays, so far as horseracing, hunting, and intermarriages are concerned, establishes a solidarity, as it were, between sportsmen and sportswomen on both sides of the Atlantic. As regards substance, the story resembles that which "the needy knife-grinder" was supposed—erroneously—to be eager to tell, for the plot is as slight as gossamer; and the style of writing, though unobjectionable, and animated as well as graphic enough where sporting incidents are described, scarcely ever rises above the conversational. In a tale of the kind, of course, analysis of character and psychological treatment are not to be expected. What chiefly leads one to conclude that the writer, if not "raised" in the United States, must possess considerable experience of them, is not so much his knowledge, which seems to be intimate, of all that appertains to horseracing in America, as his views about certain matters in this country. For instance, he speaks of 600*l.* and more as the annual cost of a schoolboy at "Eton, Rugby, and such schools." If he had coupled Harrow, not Rugby, with Eton, it would have been more appropriate, and even then the cost would have been exaggerated ridiculously. However, the hero, second son of a baronet, is fabled to have had school-bills to the larger amount, and, after leaving school, to have lived—on nothing—in corresponding style, so that he has to apply for relief to his father, who, being a sensible man, declines to pay his son's debts of honour, pulls out a sum of five pounds, and tells the youngster to go out into the world and make his fortune. Now the young man, out of the 600*l.* a year, has learnt, but not from his pastors and masters, to ride a horse, so that, not knowing where else to look for a means of livelihood, he bethinks him of an Irish horse-dealer, with whom he has had transactions and to whom his powers of equitation are well known, explains his disagreeable position, and is taken on at once as a sort of roughrider. This horse-dealer has an only daughter, his only child in fact, and she is not only "pretty virginities," but lovely as Erin herself, and he has American customers, rich and handsome, so that the hero and the damsel and the Americans soon get mixed up together

in more or less confusion, both in America and in the United Kingdom; and surely anybody can see how a romance of 'Love, Sport, and a Double Event' (for the hero has a sister) can be manufactured out of these materials.

Le Roman d'un Officier. Par Jean Saint-Yves. (Paris, Ollendorff.)

THIS story is that of a French officer, somewhat above the average, and an Arab girl, the scene laid (as in previous stories by the same writer) in the southern stations of Algeria.

Magyars et Roumains devant l'Histoire. Par A. de Bertha. (Paris, Plon.)

THE object of the present work is to put before the reader in a clear and popular form the Hungarian version of the disputes between the Magyars and Roumanians, which culminated in the arbitrary imprisonment a few years ago of some prominent Roumanian citizens of Transylvania. Since that time matters have not mended, and the east of Europe has been flooded with pamphlets in which each party attempts to state its case.

We may say at the outset that we doubt if anything is effected for the final settlement of a political question by appeals to ancient history, or even by ethnological and linguistic arguments, although the latter certainly carry some weight. The point which the practical politician has to consider is whether the people of a given country or a section of a country have that aggregate of sympathies and interests which go to make up a nation. It is of no use to invite the Tipperary man at the present day to remember the fact that he is a descendant of one of Cromwell's settlers, and to urge this as an argument why he should not join the Home Rule movement; and in spite of the learned labours of Hunfalvy and many other scholars, the modern Transylvanian considers himself to be a Roumanian, and his sympathies lie with his brother Roumans over the border.

In this way a great deal of the rhetoric of the present book is wasted, being wholly academic. The ordinary reader will not care whether the Roumans are really the descendants of Trajan's colonists, or whether they wandered into Dacia at a later period from the south of the Danube, and were mixed up with Bulgarian hordes. Nor will he inquire at what time people speaking the Roumanian language are first to be found in Transylvania. The country was a *colluvies gentium*, of which Cumans, Avars, Alans, and other barbarians were elements; the inhabitants were mixed, even as the Magyars themselves at the present time are mixed; but in the fifteenth century they were able to produce John Hunyadi and his still greater son Matthias Corvinus.

With these remarks we may leave the political side of our subject, and content ourselves with the examination of the historical statements of M. de Bertha. It would be impossible, indeed, to discuss in these columns, except in the briefest way, the great controversy in which Rössler and Jung took opposite sides. Whether the Roumans are the descendants of Trajan's colonists or not,

one thing is certain, viz., that their language exhibits a highly interesting form of the Romance family, both in its phonetics and vocabulary. This vocabulary is, indeed, very mixed; but it contains a great quantity of Latin words, and the etymologist can rarely spend a more interesting hour than in looking through the pages of Cihac's dictionary to see the strange mutations which they have undergone.

It is heartily to be regretted that M. de Bertha has provided no index of any sort. Even if he did not give a list of the subjects at the end, he might have furnished a skeleton of the contents of his chapters. It is Eutropius who tells us of the colonists planted by Trajan. These were afterwards in a great measure removed by Aurelian, but to what extent is not clearly known, for the country disappears in the struggles of the various barbaric races which overran it, and all traces of this Roman language are lost till it is heard and noted in the mouth of a legionary of the fifth century, as recorded in Theophylactus of Simocatta, and the interesting words *torna, torna fratre* are with good reason used by Dr. Gaster as the motto for his excellent Roumanian chrestomathy ('Chrestomathie Roumaine,' Bucharest, 1891). And so the history of Roumania and Transylvania goes on in obscurity. The former country was divided into Moldavia with the capital Jassy, and Wallachia with that of Bucharest. If the curious reader should ever look at the 'History of Roumania' (we must remember that this name only dates from the union of the provinces in 1862), by A. Laurian, which is used in the schools of the country, he will find all the Roman emperors from the time of Trajan onwards included. After them we get the hospodars, who were chosen from the Phanariot Greeks after 1716. Transylvania was ruled as a kind of independent principality under various families, such, for example, as the Zapolyas and Bathorys. The Roumanian language was late in being cultivated; nor is this anything wonderful considering the state of the provinces, for one can hardly imagine letters flourishing under such a prince, for example, as Vlad the Impaler, concerning whom M. de Bertha declares that he subjected to that cruel death about 23,000 prisoners. The oldest document in the Roumanian language dates from the year 1436, and was issued by the Moldavian prince Elias.

It is interesting to see that the first book printed in that language appeared at Kronstadt, in Transylvania, in 1580. It was issued in the interest of the Protestant propaganda then going on in the country. It was in Transylvania also, about the same time, that the first Magyar books were printed and for the same reason. At that time it certainly could not be said that the Magyar culture was superior to the Roumanian, for the Cyrillic letters were used by the Roumanians till about fifty years ago, and they were undoubtedly adopted from the Bulgarians. As the Roumans followed the Greek ritual they had other grounds of separation from the Magyars, for whenever the Habsburg princes found their Hungarian subjects refractory they had a way of coaxing the Roumans, with the view of employing them against the Magyars. M. de Bertha adduces some

good examples of this political coquetting in the case of some Roumanian insurgents in the latter half of last century. Hora, the chief of these, was even granted an audience of the emperor at Vienna, and ventured to use Joseph II.'s name as a guarantee of his mission. He was abandoned, however, to the executioner, and perished, with other of his confederates, on the wheel. The story of his conspiracy forms an interesting passage in M. de Bertha's book. It should not be forgotten that the great leader of the movement of the peasants in Hungary at the beginning of the sixteenth century, George Dosia, was also a Roumanian. He is best remembered among us by the terrible punishment which he underwent, and which has been sung of by Goldsmith with the application of a wrong name:—

The uplifted axe, the agonizing wheel,
Luke's iron crown, and Damien's bed of steel.

The early part of the present century is treated at considerable length by our author, who does not omit to mention the reactionary measures of the house of Habsburg. In the Magyar insurrection of 1848-9 the Roumans helped to swell the forces of the Austrians against the insurgents, and are accused (perhaps with some exaggeration) of having committed many atrocities, among which may be cited several murders of Magyar gentry. It was in Transylvania that most of the successes of Bem were achieved, and there was fought the battle of Schassburg (Segesvar), after which the Hungarian poet Petöfi was no more seen.

When the *Ausgleich* had been arranged by the mutual concessions of Deak and Francis Joseph, the Hungarians had cause for triumph; but that which was a success for them was a blow for the Roumans, who were handed over to their rivals, and more firmly incorporated with the Hungarian kingdom than ever. And the Hungarians, fancying that the contest was a struggle for national existence, at once began, and have since carried on, that ruthless system of Magyarization which has led them practically to repress the languages of the Slovaks, the Roumans, and the Malorussians as much as lay in their power. The students of M. de Bertha's book will read it, no doubt, with advantage on account of the historical sketch which it contains, but must not in every case adopt his views, for he makes a great many biased statements. As a corrective the history of Prof. Xenopol, of Jassy, published a short time ago, may be recommended.

SCHOOL-BOOKS.

Specimens of English Prose. Selected by Bertha Skent. (Blackie.)—The passages chosen extend from Malory to Carlyle, and cover the field satisfactorily. Small scraps have been, as a rule, avoided, though the well-known eloquent piece at the end of Raleigh's 'History of the World' is tacked on to another different passage as a superior snippet. The 'Hints' appended as a guide to the various styles do not please us so much as the pieces. The peculiar qualities of Macaulay, including alliteration, are not noted; and nothing is said to show that Carlyle is not a model to copy. The chief thing to remark in Sterne is, surely, that he imitates actual conversation. Elia's most characteristic style gives the effect, not of 'easy flowing speech,' but of speech with an agreeable stammer

in it. The limit of choice is "prior to the Victorian era." Perhaps two or three more pieces can be added to bring the book nearer to our times. Students ought not to be without Newman, Froude, Ruskin.

Pope's Essay on Criticism. Edited by F. Ryland. (Blackie.)—Mr. Ryland has prefixed a full and sound introduction about Pope, and altogether his edition is much better equipped than the usual school-book. For this reason we think it well to notice a few points in which it can be made still better. Martha Blount was surely the younger, not the elder of the two sisters. "Jonson's printer" should be Tonson's printer (p. xliii), as a look at Pope's 'Letters' informs us, where also we find that Pope acknowledged much "just criticism" in Dennis's strictures. In the 'Essay,' lines 124 and 125 should be referred to Horace's 'Ars Poetica.' Denham (p. 34) was, it might be said, avowedly imitated by Pope in 'Windsor Forest.' The second line about Erasmus ought to be explained by stating the facts of his monastic life. Pope's contemporary letters call him "Erasmus, whom their tribe oppress'd and persecuted." It is surely worth while, too, to say that Erasmus taught in England. On the same page Julius II.'s interests are said to have been "almost entirely political and military." But he was the friend of art and literature too. He managed Michel Angelo probably as well as anybody could have done. For 'De Institutione Oratorie' *Oratoria* should presumably be read (p. 44).

Dryden's The Hind and Panther (Macmillan & Co.) is ably annotated by Mr. W. H. Williams, whose notes and introduction are concise without being jejune. While acknowledging gratefully the work of predecessors, the editor has, it is clear, not failed to make special study himself, and his condensed style is just the thing for a school-book. We wish it were more common.

English Poetry for Schools: Book II. Secondary (Macmillan & Co.), is selected by Mr. George Cookson especially for use in the Government schools of Egypt. The collection is capital, including pieces by distinguished living authors like Mr. Swinburne, Mr. Bridges, and Mr. Kipling. We are not so well pleased with the critical appendices. The biographical summaries lack balance occasionally. It is strange to find it said that Government recognized Lamb's services to letters by a civil pension!

A Short Story of English Literature. By Emma Salisbury Mellows. (Methuen & Co.)—There are several good primers of English literature in existence, but this is not one of them. It is not written *ex abundante scientia*, it is not written with any critical insight, and it is not written with any sense of the needs of beginners. We observe with some amusement that Collier's myth of the building of the Blackfriars Theatre in 1576 still lingers in such compilations.

Pitt Press Series: Athalie—Racine. Edited by H. W. Eve. (Cambridge, University Press.)—This is only, we think, the second play of Racine which has appeared in this form; but his pure and comparatively easy French—much easier for boys than Molière—is suitable for learners, and the notes show sensible brevity, without omitting essentials.

A Compendious German Reader, by G. B. Beak (Blackwood), consists chiefly of German history told by native writers and briefly annotated. The outline of German history added will be useful, and the whole forms a business-like performance. "Indiquité" should be *indignité* and "bien" *bien* on p. 85, and there are other cases of insufficient care. The historians are more accurate than enlivening.

Mr. A. H. Thomas has written a *Latin Verse Book* (Rivingtons) for preparatory schools, which is much on the same lines as the well-known

book by Penrose, though it goes further. Care is taken to lead the beginner on gradually, and after going through the preliminary stages here he will probably be less aghast than usual at being confronted with English with no guides to versifying it. The 'Hints' prefixed might be fuller. We think it a mistake for the vocabulary to give perfects and supines of the verbs. These should be known and learnt elsewhere. The wonder is that the modern boy does anything, so much is done for him nowadays.

Cæsar: De Bello Gallico, V., edited by E. S. Shuckburgh (Cambridge, University Press), is one of the new "Series for Schools and Training Colleges" which can be safely commended. Mr. Shuckburgh is an experienced and judicious editor for boys, who does not think it necessary to be over-learned or prolix.

Tales of Ancient Thessaly, by J. W. E. Pearce (Blackwood), is an elementary Latin reading-book founded on Apuleius. The stories are commendable as more likely to interest boys than the 'Lives' of Cornelius Nepos; but the style is hardly sound for future performers in Latin prose, as the first sentence shows: "Mons horridus silvestribusque frondibus umbrosus et imprimis altus fuit."

Pitt Press Series: Homer, Odyssey, XI. Edited by J. A. Nairne.—A school-book should not be used to display erudition or dilate on German theories. Why so many of our best younger scholars edify youth with these things, instead of keeping them for dissertations, is a puzzle. In this book of the underworld the introduction gives a very one-sided and partial account of the difficulties which seem a proper subject for query about Homeric ghosts. Mr. Nairne is a good editor, but he has overloaded his book with references absolutely out of place for a schoolboy, while his sign for the labialized velar guttural is rather alarming. Merry's edition is simpler, and therefore better for the purpose of beginners. We read on p. 27 that the phrase *δαιμόνιοι βροτοῖσι* is only used in the dative, but *δαιμόνιοι βροτῶν* can be found in *Iliad*, xxi. 463-4. On the same page "Verg., 'Georg.,' i. 278," should be 248; and is not "obtenta densentur nocte tenebræ" the right reading? In the well-known reply of Achilles to Odysseus *ἐπαυροῦς* is surely meant to suggest "above ground" if it does not mean it.

TRANSLATIONS OF FOREIGN CLASSICS.

The Novels, Complete and Unabridged, of Victor Hugo. Illustrated Edition. *Notre Dame of Paris.* Translated by J. Carroll Beckwith. 4 vols.—*The Toilers of the Sea.* Translated by Mary W. Artois. 4 vols.—*Les Misérables.* Translated by William Walton. Vols. I. and II. (Dent & Co.)—Any translation of a French novelist which bore the imprint of Messrs. Dent & Co. would be entitled to respectful attention after the remarkable success which they achieved with the Balzac edited by Mr. Saintsbury. Unfortunately, the Victor Hugo, of which ten volumes are now before us, does not appear to be an enterprise undertaken by the English publishers whose name it bears, but is rather an American work to which they are only acting as sponsors in this country. This makes it less surprising that there is no possible comparison between it and the Balzac. In many respects a really good English version of Hugo would be harder to produce than one of either Balzac or Dumas. That high-flown staccato style in which Hugo loved to express himself is very hard to turn into English which can profess to hold a rank in literature similar to that which must always be assigned to the original, with all its faults; and in proportion as this is achieved must a translation be called a success or a failure. That it can be almost perfectly achieved in the case of Victor Hugo Mr. John Morley has shown, although it is too

much to hope that he will ever be content to undertake so wearisome a task as the complete translation of the complete novels of Hugo. It is not without significance that the really great modern translations, such as Baudelaire's Poe, have been works of small bulk. Without expecting that measure of perfection, we are entitled to ask that a new version of Hugo, which is to be sold at ten shillings a novel, and begins by professing that no existing version has satisfied its editor, or was worthy of the French photographs which are here reproduced, should be rather better than the one now before us. There is, indeed, a progressive improvement in these volumes. 'Notre Dame of Paris,' as its very title leads one to expect, is but badly translated. Mr. Beckwith truly says that the book is difficult to render into modern English; but he has scarcely mended matters by preferring to turn it into American, making Clopin Trouillefou cry "Hello, there!" and inventing or annexing strange words like "bicoquet" and "constabulary" with a freedom that is highly disconcerting. His style is wooden and prosy, but that he cannot help. He might, however, have been content to leave the Latin quotations in their native obscurity. He has gallantly undertaken to explain them to persons who do not understand Latin, with awful results. Thus we learn that "Immanis pecoris custos, immanior ipse," means "Huge the guardian of the flock, more huge he." "Quasi classico excitati" is construed as "to make a classic attack." We read of people who throw "margaritas ante porcus," and find that by "nec Deus intersit" Horace meant "Ever let a God intervene." For "a God" read a *proof-reader*, and Mr. Beckwith has a useful motto. The version of 'The Toilers of the Sea' is decidedly a better piece of work, though we are sorry that our old friends the bug-pipe and the First of the Fourth have altogether vanished from its pages. For Mr. Walton's version of the first portion of 'Les Misérables,' which closes with the death of Fantine, we have little but commendation, though we think that he would have been wiser to leave the cradle-song in the exquisite language of the original. Yet a translator is always puzzled where to draw the line in matters of this nature.

The Jew, and other Stories. By Ivan Turgenyev. Translated from the Russian by Constance Garnett. (Heinemann.)—In the fifteenth volume of her excellent translation of Tourguénief Mrs. Garnett presents five pieces which belong to very different periods of the author's literary career. 'The Jew' is an early sketch, and seems to us to show a certain crudity. On the other hand, the next piece, 'An Unhappy Girl,' was written when the great novelist was fifty, and is an extraordinarily powerful tale. It shows his genius in full vigour. It has been already translated into English by A. R. Thompson (Trübner & Co., 1888). The selfish old man Ivan Matveitch is one of the types familiar to us in Tourguénief, who loves to draw the heartless grandees of the period of Catherine. 'The Duellist,' again, is an early work of 1846, and, like some of the first sketches of Tourguénief, in many places is imitative. Thus the passion of Kister for the rather unsentimental Masha reminds us of Lenski and Olga in the 'Eugene Onegin' of Pushkin. In the same way we see him, as previously mentioned in our columns, imitating Gogol. 'The Three Portraits' is an astonishingly powerful story, although it belongs to the early period of the author's creative power. Never were the features of the Russian society of old times portrayed with such realistic force. The last sketch, 'Enough: a Fragment from the Notebook of a Dead Artist,' is a sort of confession of faith of Tourguénief, and shows profound pessimism. The critic can only say, as he reads it,

The thread of life untwisted is
Into its first constancies.

The tales are full of those splendid epigrams and profound observations on life for which the author is notable. The Frenchman who in the course of twenty years had not succeeded in pronouncing his patron's name correctly is a true picture. Something of the sort prevailed in the treatment of Russian names among ourselves in earlier times. Mrs. Bradford, the lady who edited in 1840 the memoirs of Princess Dashkov, calls her Dashkaw throughout, although she lived with her for some years. This form of the name is impossible under any mode of transliteration. We must adhere to what we have said on former occasions. A few notes would have been useful for the general reader as to Prince Viazemsky Griboidov and Arakcheev. Perhaps the Russian expression "St. Nicholas on hen's legs" (p. 149), as the name of a church, would not seem so absurd if we remember the proverbial use of the phrase, i.e., on a weak, inadequate foundation, or, as it is expressed in the saying which comes from the Russian popular stories, a cottage on hen's legs supported by a pie and roofed with a cake ("Izbushka na kurykh nozhkakh, pirogom podperta, blinom pokrita"). It is probable that Mr. Garnett, who writes the prefaces to these volumes, is mistaken in supposing that the novel is depreciated among us as a form of literature. The dedication to Stepanik revives the memory of that strange, dreamy, ineffectual man, over whom the terrible circumstances in which he left his country cast such a melancholy shade.

A Desperate Character, and other Stories. By Ivan Turgenev. Translated from the Russian by Constance Garnett. (Heinemann.)—The tales contained in this volume range over a wide period of the life of Tourguénief. The oldest, 'Pyetushkov,' dates from 1847, when the great novelist was only twenty-nine years of age, and the latest, 'A Desperate Character,' from 1881, two years before his death. They are all clever and vigorous presentations of life and manners. In 'Old Portraits,' 'Punin and Baburin,' and 'The Brigadier' we find Tourguénief taking his types of character from the period of Catherine, to which he is so fond of alluding, as we see in the 'Zapiski Okhotnika' ('A Sportsman's Sketches') and in the case of the old couple described in 'Nov' ('Virgin Soil'). Considering that the tale 'Old Portraits' was written so late as 1881, when the writer was in the full vigour of his genius, it is astonishing to see how closely it is modelled upon the 'Starosvietskie Pomiestchiki' ('Old-fashioned Country Folk') of Gogol. The affection of the aged couple in Tourguénief exactly resembles that of Afanase Ivanovich and Pulcheria his wife, even to the details of the *cuisine*, in the Malorussian novelist. Again, the description of the old country house in the Ukraine with which 'The Brigadier' begins is almost an echo of a similar description in Gogol. 'Punin and Baburin' contains a great deal of autobiography, as we know from Madame Zhitov's 'Recollections of Tourguénief' published some years ago in the *Viestnik Yevropi*. The grandmother of Petrovitch is really the author's own mother, and we know that it was a serf who first aroused the love of Tourguénief for Russian literature by reading to him the 'Rossiada' of Kheraskov, a bombastic epic of last century, but not without merit. But not only was the mother of Tourguénief an imperious woman; there are similar stories of his grandmother, one of which the novelist has introduced in his remarkable sketch 'Smert' (Death) in the 'Zapiski Okhotnika.' Mrs. Garnett does her work well, and the English public may be congratulated on possessing such an excellent translation of this great writer. But again we feel the lack of a few notes to assist the reader in lieu of Mr. Garnett's criticisms, many of which are very obvious, and, to quote Macaulay's comparison, like the annotations scrawled in the volumes of a circulating library. But Mr. Garnett seems to have Nihilism on

the brain, and finds it everywhere. On p. 213 Saveliyitch is the faithful serf in Pushkin's tale 'The Captain's Daughter'; 'Caleb' must be Caleb Balderstone. On p. 166 "the fourteenth of December" should be put in the New Style, the twenty-fifth, for it is thus that the outbreak is dated in all our histories. In the story of 'The Brigadier' Suvorov is spoken of as having stormed "Prague." This mistake is repeated five or six times. Of course Praga, the suburb of Warsaw, is meant. It is true that Campbell made the same mistake, but then he knew no Polish nor Russian, and there is no reason why the blunder should be continued. Mrs. Garnett translates *Biblioteka dlya Tchtenia* (the title of a defunct Russian magazine) "The Library of Good Reading," but of course it means "The Circulating Library." Lastly, when Sheshkovski is mentioned, what a pity that there is no note to say that he was the cruel head of the secret police in Russia in the time of Catherine! Without this explanation the allusion seems to have no point. Even if notes are not allowed at the foot of the page, a few could have been incorporated with the introduction.

Resurrection: a Novel. By Leo Tolstoy. Translation by Louise Maude. (Henderson.)—In this his latest production Tolstoy shows all the vigour of his early days. There is the same pungency of diction, the same picturesque power. Not a person is introduced without a touch of vigorous individuality, reminding us of the minor characters of one of Shakspeare's plays—James Gurney, for instance, in 'King John.' There is something very Dickensian in the introduction of the landlady with the fat and perspiring neck, just as Dickens talks of the mottled-faced gentleman in 'Nicholas Nickleby' and the commercial gentleman in the 'Christmas Carol' who had an excrescence on his nose which made him look like a turkey. Observe how many personal touches there are of this description when Tolstoy deals with the miserable convicts; each seems to carry in his looks his own individual associations of crime and suffering. In such outlines we have real gleams of genius. In antithesis to these sufferers are the pictures of luxurious life—the languid princesses, the fat millionaires, whose portraits are so admirably drawn by Mr. Pasternak, who must be a Slav, and evidently knows his Russians at first hand. The picture of the diners at the Korchagins taking their *zakuska* is admirable. It is only fair, however, to the Russians to say that such figures can be found much further west. There is no need to go to Russia to meet with self-indulgent men who very much enjoy their dinner. Something intensely Slavonic, but of quite another kind, is 'The Early Mass.' The book, of course, is eminently *tendenzös*, as the Germans say—even more so than the earlier works of the author. We all know the Socialistic tendencies which we are to expect from Tolstoy. He seems to be against all coercion and prisons; but probably there never will be a time when such places will not be found. The picture is a terrible one, and he heightens the contrast by the scene of the convicts starting on their journey and the luxurious family gazing at them from their carriage, angry that they had to stop to let them pass. When the reader comes upon these details he is reminded of the account of the London prisons in Fielding's 'Amelia,' or the descriptions of what he saw by the philanthropist Howard. Many of the characters seem to start from the canvas of one of Hogarth's pictures. What are we to say of the Juvenalian *flagellum* which the Count holds up over vice triumphant? He is very literal, and some Western delicate readers may naturally shrink from his book, which leaves the impression of a nightmare. Nekhludoff and Katusha perforce interest us, but the picture is overpoweringly painful. The author seems to lacerate the very fibres of humanity. The translation, with the exception of an occasional foreign touch, is well done.

Here, too, some notes would be useful. We wonder how many people will know what a "Tchuvash" means.

OUR LIBRARY TABLE.

MR. EVELYN CECIL publishes, through the house of John Murray, *On the Eve of War*, a volume which is impartial, but which is more likely to put arms into the hands of the opponents than of the supporters of the war. Mr. Cecil, indeed, states the case against the Transvaal strongly, but a large portion of that case is admitted by all. He states the case in favour of the Orange State so powerfully as to raise great sympathy for that republic, even in the minds of those who are strongly pro-British as regards South Africa. Mr. Cecil has evidently been terribly impressed by the fierceness of race-feeling on the English side. He says that such feelings on both sides were in South Africa, immediately before the war, as strong as that between Mohammedans and Hindus in India, and he evidently traces the violence of the feeling outside the Transvaal to what he calls "the ill-starred, outrageous, and indefensible Jameson raid." Mr. Cecil points out, in a striking passage, how the Dutch are divided by the war. The great Chief Justice of Cape Colony lost his brother in the Boer ranks at Ladysmith, while his son-in-law is a Transvaal burgher. The Prime Minister of the Cape is married to the sister of the Transvaal Secretary of State, formerly President of the Orange Free State. The wife of the present President of the latter State has a near relative in the British army fighting against her husband. Mr. Cecil, in his interesting chapter on the policy of the Orange State, explains that it was "the best-managed State in South Africa," and says that "before the raid an Englishman living in Bloemfontein scarcely knew that he was resident in a foreign state." In putting forward the case for the Free State policy Mr. Cecil points out that there was no finality in the British "demands, and Boers will not be rushed." The Free State Raad did not go into the war with a

"light heart. It was not like members of the House of Commons, who could go in to vote war supplies, and then sit by and watch the progress of the war. Every burgher who voted for war one day must, under ordinary circumstances, put his rifle to his shoulder and go into the battlefield the next; the burghers had no hired soldiers; but their treaties and their feelings could not allow them to remain like cowards and see the sister republic fight it out.....There was something almost pathetic about it, enthusiasm for Dutch descent carried beyond all reason—carried, at any rate, to an extreme.....We may be quite sure that at the very last the Free State would have done anything in its power for the preservation of peace.....would even have thrown over President Kruger if a pretext in its opinion sufficient and reasonable had been offered."

On the other hand, Mr. Cecil states with almost equal strength, and with a good deal more of illustrative evidence, the proofs of the corruption of the Government of the other republic. The book contains the last free political conversation which took place before the war between President Kruger and any Englishman.

THE Countess Puliga's explanation that she "obeys an irresistible longing" in writing about her "beloved father" is scarcely needed to tell her readers that she writes mainly for the satisfaction of filial sentiment in *My Father and I* (Heinemann). The book cannot be called a memoir of the late Mr. Sansom, since it is entirely occupied with his relations to herself, and to herself principally as a little girl. It consists largely of extracts from his letters to her during this period. They are full of the tenderest affection, and make perpetual if loving demands upon her sensibility. Though they give her some slight account of the people and the scenes amongst which he is moving, the substance of them may be summed up in the following quotation: "Is my Henrietta good? If she knew how her fond Papa longs

that she may be good, she would be, I am sure." Probably the "daughters" for whom the book is intended would like to know more of the clever and "good" schoolgirl's life in Paris forty years ago, and would prefer a more detailed narrative of the charmed circle in which the Countess apparently moved when she left school, than is allowed them. As a picture, however, of the happy relationship existing between father and daughter this expression of filial piety will no doubt find due appreciation.

Bruges: an Historical Sketch. By W. C. Robinson. (Bruges, De Plancke.)—Mr. Robinson has set himself to compile, from sources not generally accessible, a sketch of the picturesque history of "the quaint old Flemish city" for the benefit of those English people who may pay it a flying or a long visit. His work will unquestionably be useful to those who may wish to make acquaintance with the stirring story and the past greatness of a famous medieval town. The connexion of Bruges with art is also here dealt with, and, on the whole, the book can be safely recommended to those who desire to learn how Bruges rose and fell. One cannot, however, but feel how much more might have been made of the subject by such an historian, for instance, as the late Mr. Green, for Mr. Robinson's style is pedestrian, and even bald. He has evidently, it is only right to add, taken pains to consult the best authorities, although there are some points that seem to need correction. Specially noting, as he observes, points connecting Bruges with England, he tells us of Count Baldwin of Flanders that "his sister Judith was the wife of Earl Godwin's son Tostig; his daughter Matilda was wife to William the Conqueror"; but a few pages further on we read that "his daughter Matilda was William's wife; his other daughter was married to Tostig, Earl Godwin's son." Like several other writers, Mr. Robinson still believes that the world was expected to come to an end in A.D. 1000, a belief which is now abandoned. We cannot find "Richard of Bruges" in what Mr. Robinson styles "Dome's Day Book"; on the other hand, he might have mentioned the part taken by William Fitz Osborn, Earl of Hereford, in the struggle with Robert the Frisian, in the course of which he was slain. The Merchant Adventurers, with their "Governor of the English Nation," are duly dealt with, as are also the names of streets and houses which preserved traces of trading relations with England, Scotland, and Ireland. In later times the position of Bruges as a Roman Catholic centre made it attractive to religious orders exiled from England. English Carthusians found their way there, as did Augustinian and Franciscan nuns, while in 1762 English Jesuits emigrated thither from Douay. The decay of Bruges, rendered pathetic by the slowness of its citizens to realize the fact, is relieved at the close of the volume by the hopes excited in the city that a new canal, constructed by the Government, may revive some of its prosperity.

MRS. MACQUOID and her son Mr. G. Macquoid have compiled *In Paris* (Methuen), a useful little shilling guide for those tourists whom the Exhibition will attract to Paris for the first time, and who, therefore, stand in need of the elementary information judiciously supplied by the authors. The twelve drawings, by Mr. T. R. Macquoid, are greatly superior to the illustrations from photographs that usually figure in shilling guide-books.

THERE seems no particular reason why Mr. Wilkins should issue the late Lady Burton's account of *The Passion Play at Ober-Ammergau* (Hutchinson & Co.), for the "Passion Play" has been so often described that a fresh narrative could contain nothing novel. There is an unlucky misprint, "Kusstein" for Kufstein, in the opening pages.

A New Dictionary of Foreign Phrases and Classical Quotations, by Hugh P. Jones (Deacon

& Co.), may be useful for rough-and-ready reference, as containing a great deal in one cover, and dealing with five modern languages besides Latin and Greek. It explains a good many things like *da capo* and *fin de siècle*. But it includes equivalents which will not stand as strictly accurate, and the absence of an index, and often of authors' names, even to familiar Virgilian phrases, is rather a serious drawback. A good many corrections and omissions would be noted by the expert, and even the ordinary man will miss some things—e.g., he may be glad to know what *incunabula* are. Still, as a popular and comprehensive collection, the book has merits. Cannot Mr. Jones improve it?

We have received in the "Author's Edition de Luxe" (Chatto & Windus) *Huckleberry Finn* and *Pudd'nhead Wilson*. Both are excellently illustrated by E. W. Kemble, whose work looks much better than it did on the smaller scale of the ordinary edition. It is satisfactory to find so spirited a hand employed on Mark Twain's masterpiece. "Pudd'nhead Wilson" has points of its own, especially in the "Calendar" which heads the chapters, but it is unequal work.

MESSRS. ISBISTER have brought out a tasteful reprint of the *Life of Dante*, by the late Dean of Wells, revised to good purpose by Mr. A. J. Butler.

Poems, by Dante G. Rossetti (Ellis & Elvey), is the fourth volume of "The Siddal Edition," and contains some of his best work.

The Official Year-Book of the Church of England (S.P.C.K.) contains an immense amount of information, but not in a small compass, as it fills seven hundred octavo pages. As we have before remarked, condensation would greatly improve this annual.—*The Insurance Register* for 1900 (Layton), another useful annual, has also appeared.

We have received catalogues from Mr. Baker, Mr. Daniell, Mr. Dobell (interesting), Mr. Edwards, Messrs. Ellis & Elvey (choice books, good), Mr. Glaisher (good), Mr. Higham, Mr. Hutt (interesting), Mr. Irvine, Messrs. Maurice & Co. (two), Mr. Menken, Messrs. Parsons & Sons, Messrs. Kegan Paul & Co. (Orientalia), Messrs. Rimell & Son, Mr. Russell Smith, Messrs. Sotheran & Co. (good), and Mr. Spencer (an interesting collection). We have catalogues from Mr. George's Sons of Bristol (two, Stuart and Georgian literature and natural history, good), Mr. Clay, Messrs. Douglas & Foulis (two, interesting), Mr. Grant, and Mr. Macphail of Edinburgh, Mr. Miles of Leeds, Mr. Potter (two) and Messrs. Young & Son (two, good) of Liverpool, Mr. Blackwell of Oxford (large selection), Messrs. Hitchman & Co. of Sheffield, and Mr. Iredale of Torquay. From abroad catalogues are to hand from M. van Langenhuyzen of Amsterdam, Messrs. Baer & Co. of Frankfurt (physiology), M. Lissa and M. Cohn's successors of Berlin, M. Rosenthal of Munich (sporting prints), and M. Spingatis of Leipzig (three, on Egyptology, Africa, and Hebrew books).

We have on our table *The Elements of Euclid*, Books I. to VI. (Arnold).—*Outline of English Grammar in Five Parts*, by J. C. Nesfield (Macmillan).—*Pitman's Rapid Series: German Business Interviews, Series II.* (Pitman).—*The Uses of the Parts of Speech as shown by Examples*, by J. C. Nesfield (Macmillan).—*Office Routine for Boys and Girls, Second Stage* (Pitman).—*English Grammar Alternative Course, Standard V.*, by J. C. Nesfield (Macmillan).—*French Business Interviews* (Pitman).—*Macmillan's Book-keeping Exercise Books, Sets A and B* (Macmillan).—*A Selection of Moore's Melodies, with Translation in Irish*, edited by T. O. Russell (Nutt).—*The Refraction of the Eye*, by A. E. Davis (Macmillan).—*The Dawn of Day*, Vol. for 1899 (S.P.C.K.).—*Prisoners of War*, by A. B. Weekes (Methuen).—*Falsely Accused*, by G. Norway (Digby & Long).—*A Wide Dominion*,

by H. Bindloss (Fisher Unwin).—*Prisoners their Own Warders*, by Major J. F. A. McNair and W. D. Bayliss (Constable).—*The Expansion of Western Ideals and the World's Peace*, by C. Waldstein (Lane).—*The Condition of English Catholics under Charles II.*, by Comtesse R. de Courson (Catholic Truth Society).—*Songs of the Dawning*, by E. M. Rudland (Birmingham, Whitehead & Combridge).—*Scarborough Poems*, by R. W. Elliot (Scarborough, "The Scarborough Gazette").—*The Scarlet Stigma: a Drama in Four Acts*, by J. E. Smith (Kegan Paul).—*Playtime Poems*, by Ellen Collett (Guild of Women Binders, 61, Charing Cross Road).—*The Life of Oliver Cromwell: a Play*, by E. M. Rudland (Birmingham, Whitehead).—*The Christian Use of the Psalms*, by the Rev. T. K. Cheyne (Isbister).—*Jesus, a Man of Sorrows*, by the Rev. H. A. Birks (S.P.C.K.).—*A Manual of Devotion for Lent*, by W. J. Knox Little (Isbister).—*Readings for Lent*, by M. T. A. (S.P.C.K.).—*One Year of Sunday-School Lessons for Young Children*, by F. U. Palmer (Macmillan).—*Thoughts for Nurses*, by C. H. B. (S.P.C.K.).—*The Evangelist Monthly*, Vol. for 1899 (Bemrose).—*L'An-dela*, by J. le Lorrain (Paris, Ollendorff).—*Abhandlungen zur arabischen Philologie*, by I. Goldziher, Part II. (Leyden, Brill).—*La Petite Bohème*, by A. Charpentier (Paris, Ollendorff).—and *Trop Jeune*, by F. Depardieu (Paris, Ollendorff).

LIST OF NEW BOOKS.

ENGLISH.

Fine Art and Archaeology.

Hills (O. C.), *St. Mary, Stratford, Bow*, 4to, 12 s. net.
Schofield (A.), *The Normal Guide to Model Drawing*, roy. 8vo, limp, 2 s. net.

Poetry and the Drama.

Celebrities of the Stage, edited by B. Lawrence, 10 s. net.
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History and Biography.

Coubertin (P. de), *France since 1814*, cr. 8vo, 6 s.
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Paston (G.), *Mrs. Delany (Mary Granville)*, extra cr. 8vo, 7 s. 6
Plumptre (E. H.), *The Life of Dante*, edited by A. J. Butler, 12mo leather, 2 s. 6 net.
Pro Finlandia, 1899, *les Adresses Internationales à S.M. Nicolas II.*, folio, 16 s. net.
Roquelaine (Duc de), *Secret Memoirs*, written by himself, now first completely translated, 4 vols., cr. 8vo, 42 s. net.
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Euripides, *Anonimache*, ed. by A. R. F. Hyslop, 12mo, 2 s. 6
Jones (H. P.), *A New Dictionary of Foreign Phrases and Classical Quotations*, cr. 8vo, 7 s. 6
New English Dictionary on Historical Principles, edited by Dr. J. A. Murray: In—*Infer*, folio, sewed, 5 s.

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FOREIGN.

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Nægle (A.), Die Eucharistielehre des hl. Johannes Chrysostomus, 8m. 40.
Zeitschrift f. die neutestamentliche Wissenschaft, 1900, 4 parts, 10m.

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MR. ARCHIBALD FORBES.

By the death of Mr. Archibald Forbes, in his sixty-second year, at 1, Clarence Terrace, last week, the new school of war correspondents loses its most distinguished member. Indeed, he may fairly be styled the founder of the school. Long before his day, letters from the seat of war appeared in our leading journals. Early in the century Crabb Robinson described in the *Times* the bombardment of Copenhagen and the closing incidents of the battle at Corunna; and during the campaign in the Crimea several of our journals were well served by correspondents in the field, while Dr. (now Sir William) Russell, the representative of the *Times*, raised the work of a war correspondent to the dignity of a new and most useful form of journalism. Mr. Hilary Skinner, one of Mr. Forbes's colleagues in the Franco-German war, had distinguished himself as a correspondent by running the blockade when Crete was striving for freedom, and by vivid accounts of the war waged against Denmark. Yet Mr. Forbes distanced both his colleagues and rivals by displaying qualities which were alike novel and remarkable. He was more of the soldier than his predecessors, while he was a greater master of the pen than many soldiers who had sent their impressions to the newspapers.

Little that is authentic can be told of Mr. Forbes's early years. He was born on April 17th, 1838. His father, the Rev. Dr. Forbes, was a Scottish minister, who filled the high office of Moderator of the Church of Scotland, and Mr. Forbes went from the paternal manse in Morayshire to the University of Aberdeen. After having acquired some acquaintance with Latin and Greek, he left the University without taking a degree, and the course of his life for several years after is a matter of conjecture. He was in the habit of describing parts of Canada which he said he had visited in youth, and of telling the hardships he experienced when working his passage home on a timber ship, adding that, after landing and

being penniless, he enlisted in the Royal Dragoons. That he was a soldier for six years is as certain as that his practical knowledge of soldiering stood him in good stead when he afterwards acted as a war correspondent. How he left the army is not known; but the probability is that his father paid the sum requisite for his discharge. He journeyed to London, as many of his countrymen have done, and, like others of them, he thought that the great need in London was a newspaper edited by a Scotsman for Scotsmen. Hence he founded the *London Scotsman*, and wrote as good articles in it as any which afterwards proceeded from his pen; but the result of all his labour was sorrow, and the near prospect of appearing in the Court of Bankruptcy. When his days were darkest, and when a wife and two children had become greater anxieties than blessings, the Franco-German war began, and then he was commissioned by James Grant, editor of the *Morning Advertiser*, to represent that journal in the field. He could speak no language but his own; yet he fared better in some respects than others who could converse in their own tongue with German soldiers, who were ready to talk to the correspondent of a London journal whose military manners and bearing aroused in them a feeling of comradeship. Moreover, as his sympathies were avowedly on the side of the Germans, he was welcomed with the greater cordiality.

Strange though it may appear at first sight, it is nevertheless true and natural that Mr. Forbes's ignorance of the German tongue gave him opportunities of which he was quick to avail himself. Many of his letters contained excellent forecasts; this was due to the accuracy of his information. Had he spoken German, the officers whose acquaintance he had made would have been chary of telling him all they knew. But when they spoke English to him, they often said more than they had intended, and Mr. Forbes was on the alert to use, though he never did so improperly, all the facts which he learnt. Indeed, dealing with soldiers, he acted as one of themselves; but he was less scrupulous when he had to circumvent a man whom, with ingrained soldierly prejudice, he looked down upon as a civilian.

Mr. Grant, having ceased to be editor of the *Morning Advertiser*, recommended Mr. Forbes to offer his services to the *Daily News*, which, as a penny paper, was acquiring, under new and vigorous management, a popularity and prosperity that it had failed to achieve before. Mr. (now Sir John R.) Robinson, who had become its manager, was as anxious to secure the services of Mr. Forbes as he was to render them, and the result was an association with that journal which lasted till Mr. Forbes's death.

None of the stirring telegrams sent from the seat of war to the *Daily News* produced an impression equal to one describing Metz immediately after the capitulation, and Mr. Forbes was supposed to have been its author. This telegram was reproduced by the *Times* with complimentary remarks. The name of the writer is known, and the telegram itself has been preserved, yet the writer mysteriously disappeared after sending it. When Mr. Forbes subsequently disclaimed the authorship, the inference was drawn that the telegram was not authentic, and a statement to that effect was made in a weekly journal, which was apologized for on the actual facts being declared.

In other wars Mr. Forbes was the representative of the *Daily News*, and he always distinguished himself. He was the first to bring to the Emperor of Russia the news of the victory at the Shipka Pass; he was first to spread the news of the victory at Ulundi, having covered 170 miles in thirty-five hours on horseback and on foot. The telegram which he then sent to Sir Bartle Frere was read in the House of Commons, and the members cheered, doing so for the first time in honour of a war

correspondent. Representing the *Daily News*, he visited Cyprus, Afghanistan, and Spain. Wherever fighting has taken place during the last twenty years he has always been chief among the chroniclers; while he was foremost also when describing such an event as the International Exhibition at Vienna and noteworthy gatherings at home.

Mr. Forbes utilized his varied experiences by narrating them before the public in this country, in America, in Australia, and in New Zealand, and large audiences enjoyed the stories which he told. If his personality had been less striking and attractive his success as a lecturer would have been slight; for it is given to few to speak as well as they can write, and to read with full effect what they have committed to paper. But what Mr. Forbes had to say was telling and instructive, and his hearers readily overlooked shortcomings in his speech and delivery. They little knew how severe the ordeal was to him. One of the bravest of the brave in battle, he first felt fear when in the presence of an audience eager to see and applaud him, and frankly avowed that, if he had raised his eyes from the written page before him, he could not have continued his reading.

He produced many books; but none gives a full measure of his power. Indeed, he was a perfect compound of a soldier and a journalist, and such a man is a very different being from the man of letters. His fame was fairly won, and his memory is certain to survive. Yet he would have died a still happier, and, in his own opinion, a far more fortunate man if he had held a commission in the British army, which he loved with his whole heart. He has left two daughters by his first marriage to mourn the loss of a distinguished father, and a widow, whose father was quartermaster-general in the United States army, to lament the decease of a husband of whom she had good reason to be proud. Mourning for the loss of Mr. Archibald Forbes is not confined to his family circle, nor to his countless friends and admirers throughout the British Empire; but it extends also to the empires of Germany and Russia.

AN UNKNOWN SEVENTEENTH-CENTURY POET.

I HAVE now before me three manuscript volumes which are in my opinion, and in that of competent judges who have seen them, of very remarkable value and interest. Their date is evidently the latter part of the seventeenth century—or, to speak more precisely, somewhere between 1660 and 1675. That they are genuine and original documents cannot be doubted for a moment when once they are seen.

Of their history before they came into my hands I will now tell what little I know. They were, it would appear, during probably the whole of last century and down to 1888 of the present, in the hands of a family named Skipp, who had a residence at Ledbury, in Herefordshire. This I infer from the fact that one of the volumes is lettered on the back "*Ledbury Manuscript*," and from other circumstances which I will not now stop to detail. It appears that this Ledbury or Skipp collection was dispersed in 1888. In 1896, or the early part of 1897, two of the manuscripts now in my possession had descended to the street bookstall, that forlorn hope of books and MSS. in peril of reaching the ever-open jaws of the waste-paper mills. From thence they were fortunately rescued by my friend Mr. William T. Brooke, who, as soon as he was able to examine them with some attention, at once recognized their value and importance. They seemed to him to resemble so much in their main characteristics the work of Henry Vaughan that he became almost convinced they must be his. Mr. Brooke communicated his discovery to the late Dr. Grosart, who ultimately became the possessor of the MSS. He also was struck by their apparent

resemblance to the work of Vaughan, and was so firmly convinced that they were his, that he was engaged at the time of his death in preparing them for publication as by the author of 'Silex Scintillans.' But he was puzzled and baffled by the fact that no vestige of external evidence could be found which connected the works with Vaughan, though he regarded the internal evidence as decisive. To conclude the present history of the MSS., they passed, along with the chief portion of Dr. Grosart's library, into the hands of Mr. Charles Higham, of Farrington Street, from whom I acquired them.

Let me now describe the MSS. more particularly. One is a folio volume which contains at the beginning a collection of thirty-seven poems, to which no general title is affixed, but to which, for convenience' sake, I propose henceforth to refer as 'Divine Raptures'; and at the end a quantity of learned and curious notes on various subjects, arranged in alphabetical order, and forming a commonplace book. The second MS. is a small octavo volume which bears the title of 'Centuries of Meditations.' It consists of four complete "Centuries," and of the first ten of a fifth "Century" of detached meditations upon religious and moral subjects. These are such as could only have proceeded from the mind of an eminently thoughtful and devout person, and they must, I think, when once made accessible to the world, take their place by the side of the classics of their kind. There are, I should add, a number of poems interspersed among the 'Meditations.'

The third MS., which also was in the possession of the late Dr. Grosart, although he seems, curiously enough, to have been unaware that it was from the same pen as the two I have already described, consists chiefly of meditations and devotions upon the saints' days and holidays of the Church. In this also there are some poems of singular merit interspersed.

I need hardly say that, knowing my friend Mr. Brooke's opinion respecting the authorship of these works, and that it coincided with that of the late Dr. Grosart, I had, when I began their perusal, a decided bias in favour of Vaughan's authorship of them. Nor need I say that I should have been most happy to agree with them had it been possible for me to do so. But on reading them carefully, and comparing them with Vaughan's published writings, I came, very reluctantly, to the conclusion that he could not have been the author of them. But before giving my own views I will summarize, as well as I am able, the reasons which led Mr. Brooke and Dr. Grosart to believe that Vaughan must have been the author of the MSS. These are (briefly) the facts that all the poems are of a religious cast, as we might certainly expect in the case of Vaughan; that they deal with the same kind of subjects that are dealt with in Vaughan's acknowledged writings, as, for instance, his love of childhood and innocence, and his passion for country life and admiration of nature for its own sake. Added to this is the use of words and phrases, and occasionally of defective rhymes, which are common to Vaughan and to the manuscript poems. There is also the fact that Aubrey informs us that Vaughan's latest work was 'Meditations,' which may possibly be the MS. 'Centuries of Meditations.'

I do not wish to make light of these reasons, which, indeed, I should have regarded as conclusive had I found that identity of style between Vaughan's published writings and the poems in MS. which Messrs. Brooke and Grosart discovered; but it seems to me that it is just this identity of style which is lacking. It is true that both authors deal with the same subjects and in something of the same spirit; but yet it seems to me that the resemblance is no greater than might naturally be expected from two writers whose themes were similar, and who were alike inspired by a deep and sincere piety. At this point it will be well to

give such examples of the manuscript poems as your limited space will afford, and thus allow your readers to judge (to some extent) for themselves:—

WONDER.

I.
How like an Angel came I down!
How bright are all things here!
When first among His works I did appear
O how their Glory did me crown!
The world resembled His Eternity,
In which my soul did walk,
And every thing that I did see
Did with me talk.

II.
The skies in their magnificence,
The lively, lovely air,
Oh how divine! how soft, how sweet, how fair
The stars did entertain my sense,
And all the works of God, so bright and pure,
So rich and great did seem,
As if they ever must endure
In my esteem.

III.
A native health and innocence
Within my bones did grow,
And while my God did all His glories show
I felt a vigour in my sense
That was all Spirit, and within did flow
With seas of life, like wine;
Nothing in the world did know
But 'twas divine.

IV.
Harsh ragged objects were concealed,
Oppressions, tears, and cries,
Sins, griefs, complaints, dissensions, weeping eyes
Were hid, and only things revealed
Which heavenly spirits and the angels prize.
The State of Innocence
And bliss, not trades and poverties,
Did fill my sense.

V.
The streets were paved with golden stones,
The boys and girls were nude,
Oh how did all their lovely faces shine!
The sons of men were holy ones:
In joy and beauty they appeared to me,
And every thing which here I found,
While like an angel I did see,
Adorned the ground.

VI.
Rich diamond and pearl and gold
In every place was seen;
Rare splendours, yellow, blue, red, white and green,
Mine eyes did everywhere behold.
Great Wonders, clothed with glory, did appear,
Amazement was my bliss,
That and my wealth was everywhere,
No Joy to this!

VII.
Cursed and devised properties,
With envy, avarice,
And fraud, those fiends that spoil even Paradise,
Flew from the splendour of mine eyes,
And so did hedges, ditches, limits, bounds
I dreamed not ought of those,
But wandered over all men's grounds,
And found repose.

VIII.
Properties themselves were mine,
And hedges ornaments;
Walls, boxes, coffers, and their rich contents
Did not divide my joys, but all combine.
Clothes, ribbons, jewels, laces, I esteemed
My joys by others worn;
For me they all to wear them seemed
When I was born.

While I am willing to admit that all that is said in this fine poem might have been said by Vaughan, yet I think he would hardly have said it in the same way. Restrained emotion, it seems to me, is usually the note of Vaughan's work; emotion in full flood that of the unknown poet.

THE PERSON.

I.
Ye sacred Limbs,
A richer blazon I will lay
On you than first I found:
That like celestial kings
Ye might with ornaments of joy
Be always crowned.
A deep vermilion on a red,
On that a scarlet I will lay;
With gold I'll crown your head,
Which like the sun shall ray.
With robes of glory and delight
I'll make you bright.

Mistake me not, I do not mean to bring
New robes, but to display the thing:
Nor paint, nor clothe, nor crown, nor add a ray,
But Glorify by taking all away.

II.
The naked things
Are most sublime and brightest show
When they alone are seen:
Men's hands than angels' wings
Are truer wealth even here below:
For those but seem.
Their worth they then do best reveal
When we all metaphors remove,
For metaphors conceal,
And only vapours prove.
They best are blazoned when we see
The Anatomie:

Survey the skin, cut up the flesh, the veins
Unfold: the glory there remains.
The muscles, fibres, arteries, and bones
Are better far than crowns and precious stones.

III.

Shall I not then
Delight in those most sacred treasures
Which my great Father gave,
Far more than other men
Delight in gold? Since these are pleasures
That make us brave!
Far braver than the pearl and gold
That glitter on a lady's neck!
The rubies we behold,
The diamonds that deck
The hands of Queens, compared unto
The hands we view,
The softer lilies and the roses are
Less ornaments to those that wear
The same, than are the hands, and lips, and eye
Of those who those false ornaments so prize.

IV.

Let verities
Be thy delight: let me esteem
True wealth far more than toys:
Let sacred riches be,
While false treasures only seem,
My real joys.
For golden chains and bracelets are
But gilded manacles whereby
Old Satan doth enslave,
Allure, bewitch the eye.
Thy gifts, O God, alone I'll prize;
My tongue, my eyes,
My cheeks, my lips, my ears, my hands, my feet,
Their harmony is far more sweet,
Their beauty true: and these in all my ways
Shall themes become and organs of Thy praise.

It seems to me that this is a very noticeable poem. It is not only here that the author enforces the doctrine, then certainly a very unfamiliar one, of the dignity and worth of the body, thus anticipating two such unlike poets as William Blake and Walt Whitman. It is a theme upon which he is never tired of dwelling, both in the poems and the 'Meditations.' His poetry, indeed, is, in spirit if not in form, astonishingly modern, and it offers many parallels to the works of Wordsworth and other recent poets.

To select two or three poems out of some fifty, all of which are of very equal excellence, so as to convey to the reader an idea of the poet's leading characteristics, is not an easy task, and it is highly probable that those I have chosen would not have been chosen by another selector. If, therefore, those I have already given scarcely seem to justify the admiration which I have expressed for their author, let the reader reflect that he sees a portion only of a structure which, could he behold it in all its fair proportions, he would not fail to admire. I think, however, that no one who cares for poetry at all can fail to recognize the beauty of the following lyric:—

THE TRIUMPH.

A life of Sabbaths here beneath!
Continual Jubiles and Joys!
The days of Heaven while we breathe
On earth, where sin all bliss destroys!
This is a triumph of delights
That doth exceed all appetites:
No joy can be compared to this,
It is a life of perfect bliss.

Of perfect bliss! How can it be?
To conquer Satan and to reign
In such a vale of misery,
Where vipers, stings and tears remain,
Is to be crowned with victory.
To be content, divine, and free
Even here beneath is great delight,
And next the beatific sight.

But inward lusts do oft assail,
Temptations work us much annoy:
We'll therefore weep, and to prevail
Shall be a more celestial joy.
To have no other enemy
But one, and to that one to die,
To fight with that and conquer it
Is better than in peace to sit.

'Tis better for a little time,
For he that all his lusts doth quell
Shall find this life to be his prime,
And vanquish Sin and conquer Hell:
The next shall be his double joy,
And that which here seemed to destroy
Shall in the other life appear
A root of bliss; a pearl each tear.

I think the reader will agree with me that it would be an unfortunate circumstance if we were left in ignorance of the name and personality of the author of such verse as this. Happily a curious chain of evidence has led to his discovery; and in a second paper I propose to reveal the identity of one who, if I am not mistaken, will henceforth figure as a member of

that small group of sacred poets which includes such honoured names as Herbert, Crashaw, and Vaughan.
BERTRAM DOBELL.

DERIVATION OF THE WORD "TRAFFIC."

Cambridge, March 27, 1900.

THIS universal commercial term, Greek by birth, Hebrew by deformity, Italian by adoption, has long been the crux of etymologists. Its earliest haunt seems to have been the Mediterranean littoral west of the Adriatic Sea. Its earliest use was undoubtedly confined to that region, and in the non-Romance vernaculars of Europe it is rightly looked upon as a Romance immigrant.

The principal Romance forms are: Ital., *traffico*, verb *trafficare*; Prov., *trafec*, *trafey*; Span., *tráfico*, *tráfugo*; Port., *tráfico*, *trafego*; Fr., *trafic*—the verbs of these latter four idioms I leave out as irrelevant to my argument. The meaning of the term is everywhere the same: commerce, trade, business.

Diez, the first to hazard an etymology of the word, hesitatingly derived it from Lat. *trans* and **vicare*, a problematic derivative of *viciis*, change, turn. Later etymologists are practically unanimous in declaring the origin of the word "uncertain" or "unknown."

The researches of Borghese, Marquart, d'Ailly, Mommsen, Blacas, have proved that in 228 B.C. the Romans struck, for the first time, the small silver coin called *victoriatus*, on the reverse of which the goddess of victory was represented in the act of crowning a trophy. The model was a piece of local Illyrian silver currency which Pliny ('Hist. Nat.' xxxiii. 3, 46) says was imported to Rome and dealt with as merchandise (*mercis loco habebatur*). Originally worth three-quarters, it was later reduced to a half of a denarius. The issue of the coin came to an end 117 B.C.; but, as Mommsen shows ('Gesch. des röm. Münzwesens,' p. 399, note 103), the name of the *victoriatus* passed, in the common language, over to its equivalent, the *quinarius*, which, throughout the empire, continued to be called "always *victoriatus*, not *quinarius*."

The current name for this coin among the Greeks was *τροπαϊκὸς* or *τροπαϊκὸν* (cf., *inter alia*, Jul. Africanus as quoted by Scaliger in his 'De Re Nummaria': Διαπετραί δὲ ἐκ περιουσίας καὶ τὸ ἀντάριον κατὰ Πομπαιῶν εἰς μέρη, ἀντ' ἑξέι γὰρ τροπαῖκα β', νομμοὺς δ', ἀντάρια τ'). In the mouth of the Hebrews the Greek form changed into *traffik* (plur. *traffikim*) and other slightly varying forms. In the Talmud (cf. B. Zuckermann, 'Ueber talmudische Gewichte und Münzen,' Breslau, 1862, p. 30) the coin *traffik* is frequently mentioned, even in connexion with persons historically known as early as the first century B.C., Hillel the Elder, and as late as the fourth century, R. Scheschet, who, being questioned as to the currency value of a *traffik*, replies that "it equals a half 'dinar,' that is to say, a 'quinar.'"

In the course of the first century before our era the Jews spread widely westward along the Mediterranean seaboard (cf. Schürer). In Rome itself they had formed by the end of that century a very numerous community (Josephus, 'Ant.'). Largely as they engaged in the business of the *πραγματισταί* of the Levant, it goes without saying that they would take no less kindly to the congenial trade of the *argentarii*, *mensarii*, *nummularii* of Rome. With Jewish trade, we may safely take it, the Hebrew term *traffik* for *victoriatus* (*quinarius*) migrated west to Italy, where it seems to have been understood as meaning change-money or small change; since the verb *trafficare* must have meant originally to do business—money business—with men who gave to small change (*victoriatus*, *quinarius*, &c.) the utterly un-Italian name of *traffik*. Thus, I conclude, the early Italian *traffica* meant money business with the Jews; *trafficare*, to transact money business with Jews.

Out of this primitive sense of the Hebrew term the more extended modern one seems to have developed by a perfectly natural process of evolution.
EIRIKR MAGNÚSSON.

MR. PETER TERRY.

MR. PETER TERRY, the father of the news trade and the chief founder of the News-vendors' Benevolent and Provident Institution, died on Monday evening last. He lost his father, who was an optician, in 1809, when he was only four years old, and with the exception of three years' attendance at the Baptist Free School in Fetter Lane he was almost entirely self-taught. Mr. Samuel Newbery, a news-vendor and copper-plate engraver, who was superintendent of the school, liked Terry's handwriting, and in 1818 took him at a small salary into his business in Hatton Garden, where he lived with the family. He was afterwards made a partner, and on the death of Mr. Newbery took over the business, and continued it until 1878, when he retired in favour of his son. Mr. Terry, like the great firm of W. H. Smith & Son, would have nothing to do with Sunday trading, and he was among the most earnest opponents of the short introduction of the Sunday issue of two of the daily papers.

Mr. Terry was full of interesting reminiscences of the trade in newspapers, and would relate how in 1818 he had to wait for copies of the *Times*, which was then printed at the rate of 1,100 copies per hour, and that only on one side. He remembered the heyday of the *John Bull*, and knew Charles Molloy Westmacott of the *Age*, and Silk Buckingham when he was editing the *Sphinx*. Delane gave him a cheque for 50*l.* on behalf of the *Times* for the News-vendors' Institution a few days after its starting. Until last year Mr. Terry, who was the oldest trustee, annually inspected the deeds at the bankers' and attended to all business connected with the securities held by the Institution. At a special meeting held on Wednesday the Committee passed a resolution of condolence to the son and daughter of Mr. Terry, and arranged that a deputation from the Institution should attend the funeral at Highgate Cemetery this day (Saturday).

THE RECENT JUBILEE OF THE ACADEMY OF BERLIN.

OUR account of this festival, written during its events, concluded without any special mention of the German Emperor's hospitalities, which extended over a couple of days succeeding the official programme. His Majesty received at luncheon most of the foreign delegates, as well as the most distinguished members of the Academy, and both he and the Empress conversed freely and graciously in French, English, and German with each of their guests individually. After luncheon the party were invited to smoke, where there was more friendly talk, and then such of the visitors as were curious were shown round the palace by a Chamberlain. The Emperor wore an undress uniform, but the guests were not turned out in evening dress, as is still the comical Berlin fashion, but directed to come in frock-coats. There could be but one opinion regarding the Emperor's ease and charm of manner, as well as his appreciation of learning and of learned men—a high example which other sovereigns seem to find it difficult to follow. No account of the feast should omit the expression of the hearty thanks due from every delegate to the Emperor for his hospitality and his courtesy.

SALES.

MESSRS. SOTHEBY, WILKINSON & HODGE sold last week the library of Mr. Seward Brice, Q.C., &c., in which the following books occurred: Analysis of the Hunting Field, 1846, 8*l.* 15*s.* William Cory's Ionica, both parts, 1858-77,

3*l.* 10*s.* Fores's Sporting Notes and Sketches, 14 vols., 8*l.* 15*s.* The Germ, original edition, four parts, 1850, 17*l.* 5*s.* Hamerton's Etching and Etchers, first edition, 1868, 5*l.* Keats's Poems, first edition, calf, 1817, 14*l.* 5*s.*; Endymion, first edition, boards, uncut, 1818, 18*l.* 5*s.*; Lamia, &c., first edition, boards, uncut, 1820, 19*l.* 10*s.* Apperley's Life of John Mytton, 1837, 11*l.* 10*s.* D. G. Rossetti's Early Italian Poets, 1861, presentation copy, 6*l.* 6*s.* Combe's Dr. Syntax, Four Tours, 1812-21, 15*l.* 5*s.* Ruskin's Stones of Venice, 1851-3, 10*l.* 5*s.*; Modern Painters, 5 vols., 1851-60, 16*l.* Scrope's Salmon Fishing, 1843, 9*l.* 15*s.* Muir's Facsimiles of Blake's Works (eleven), 37*l.* 17*s.* Gillray's Caricatures, ninety coloured plates, oblong 4to., n.d., 11*l.* 15*s.* Racinet, Costume, 20*l.* 10*s.* Shelley's Queen Mab, first edition, with title-page and last leaf intact, 1813, 11*l.* 15*s.* Surtees's Sporting Novels (six), first editions, 29*l.* Tennyson's Poems, 1840, 12*l.* 10*s.* Redford's Art Sales, 2 vols., 1888, 9*l.* 10*s.* Microcosm of London, Ackermann, 1808-10, 14*l.* Balzac, Comédie Humaine, edited by Saintsbury, 40 vols., 1895-8, 7*l.* 5*s.* Chaucer's Works, Kelmscott Press, 1896, 66*l.* Morris's Earthly Paradise, Kelmscott Press, 1896-7, 25*l.* Kipling's Works, 17 vols., 16*l.* 10*s.* Fitzgerald's Omar Khayyam, first edition, 1859, 23*l.* 10*s.*; third edition, 1872, 3*l.* 17*s.*; fourth edition, 1879, 3*l.* Walt Whitman's Leaves of Grass, 1855, 9*l.* 15*s.*

Messrs. Hodgson included in their sale last week: Burton's Arabian Nights, with Supplement, 16 vols., 30*l.* Gay's Fables, 2 vols., 1727-38, 9*l.* Oxford Almanacs, 2 vols., 5*l.* Oliver, Sketches in New Zealand, 8 coloured plates, 6*l.* 12*s.* 6*d.* Notes and Queries, 1874-98, 50 vols., 9*l.* 15*s.* Celebrated Trials, 20 vols., 6*l.* 2*s.* 6*d.* Yule's Cathay, 2 vols., 4*l.* 17*s.* 6*d.* Navy Records Society's Publications, first 16 vols., 5*l.* 7*s.* 6*d.*

CANON J. C. ATKINSON.

By the death on March 31st of Canon Atkinson, who had been incumbent of Danby-in-Cleveland for close on fifty-three years, the north of England has lost a man of quite exceptional gifts, a zealous and successful worker in many fields of activity. The book by which he is best known to the public at large is the remarkable volume of reminiscences and researches which he brought out in 1891 under the significant title 'Forty Years in a Moorland Parish.' This volume, which was at once compared with White's 'Natural History of Selborne,' was a rich storehouse of first-hand observations on the antiquities, the folk-lore, the manners and customs, the physical characteristics, and the natural history of a region of singular interest. It was at the same time a revelation of what could be done to illuminate the history and development of our island and its inhabitants through the minutest study of one particular district by a trained and patient observer. If even a dozen other country clergymen could use their spare moments to such good purpose in different parts of England, how many facts now unsuspected might not be brought to light!

But 'Forty Years in a Moorland Parish,' though it brought Canon Atkinson into a degree of public notice which it was wonderful and hardly creditable that such a man should have escaped so long, came late in his literary career. Long before he had compiled a history of Cleveland, of which, from causes beyond his own control, only one volume out of the two was issued to subscribers; but that one volume took rank as a standard work. He had devoted nearly twenty years to the construction of a 'Glossary of the Cleveland Dialect,' which still holds an honourable place among books of its class. With characteristic thoroughness Dr. Atkinson, in the course of this work, made himself master of the Danish and Norwegian tongues, so that he could do full justice to the

strong Scandinavian element in the speech and place-names of Cleveland. At various periods from about 1880 onwards he edited for the Surtees Society the Chartularies of Whitby and Rievaulx, and the Coucher Books of Furness Abbey. More recently he undertook to edit the Records of the North Riding, and produced no fewer than nine volumes, with introductions and notes full of curious learning. His last book, on 'The History and Antiquities of Whitby,' was a model of patient research.

In all these labours, which to many might seem dull and even unprofitable, he was stimulated by a passion for truth, and so eager and insatiable an interest in his fellow-creatures that nothing seemed trivial to him which could help to make the dry bones of the past live again for men of to-day. It was in this spirit that he opened so many of the howes or barrows on the moors around him, or investigated the traces of ancient fortifications, or proved that the so-called "British villages" were in most cases the remains of ancient smelting.

The same powers of observation and reflection were devoted also to natural objects. From a boy he had handled the gun and the fishing-rod, and he could use them both to good purpose until he was well over seventy. For his skill as a sportsman was largely due to his powers as a naturalist. Of the ways and haunts of birds in particular his knowledge was extraordinary, as is shown in the admirable book on 'British Birds and their Nests,' which has been in the hands of schoolboys for upwards of forty years, and was thoroughly revised by its venerable author only three years ago. But he was hardly less familiar with all the other living creatures about him, or with flowers. He loved to watch them, and, short-sighted as he was, nothing seemed to escape his attention. As he walked over moor or dale his eyes and his mind were ever on the alert, and to accompany him on such walks was to see nature, as it were, with new eyes.

At the time of his death Canon Atkinson had almost completed his eighty-sixth year, and it was only within the last few years that his extraordinary vigour of mind and body had shown any signs of failure. Although in these columns it has seemed natural to dwell rather upon his contributions to literature and his reputation as a scholar, all readers of his 'Forty Years' know that he never allowed his other interests to interfere with the prior claims of his clerical office, and that few country clergymen have ever devoted themselves so earnestly and effectually alike to the spiritual and temporal welfare of their people. Of his personal characteristics this is hardly the place to speak, but his friends will always cherish the memory of his intensely sympathetic nature, his down-right honesty and tenacity of purpose, his fearless adherence to "truth and justice, religion and piety," his tenderness to the young, and to all who were in any way "afflicted or distressed."

Literary Gossip.

DR. ST. GEORGE MIVART has not lived long enough to witness the publication of 'Castle and Manor,' a renamed novel of his, which appeared anonymously some years ago under the title of 'Henry Standon.' The reception then given to it was not particularly flattering, but the author thought that possibly, under recently changed conditions, his eminence as a novelist might suddenly be recognized by—say, the members of the Authors' Club.

MESSRS. CHRISTIE, MANSON & WOODS's sale on Monday includes a most desirable copy of Coverdale's Bible, 1535, the first edition of the Bible in English. As usual, this particular copy is not perfect, several leaves, as well as the title, being in facsimile, while

the margins of seventeen leaves are mended. It is, *ceteris paribus*, a fine and sound copy, and was lot 254 in Sir William Tite's sale, May 19th, 1874, when it realized 150*l*. The Osterley Park copy, which realized 600*l*. in 1885, is practically the only reasonably perfect one in existence. It is curious to note how greatly this edition of the Bible has increased in value even during the last ten or dozen years, for the Ashburnham copy, which cost 365*l*., realized 820*l*. in 1897, in spite of the fact that it was very far from perfect. The same sale includes an interesting copy of the Didot (1806) edition of 'Paul et Virginie,' which has a memorandum on the fly-leaf in the handwriting of the Abbé Richard, almoner of the convent where Mlle. Virginie St. Pierre was educated, stating that this book was presented to him by her on June 12th, 1819, four days before her marriage.

THE Forty-sixth Annual Report of the London Association of Correctors of the Press shows considerable progress. The donations at last year's dinner, including 50*l*. from the Hon. W. F. Danvers Smith, exceeded 200*l*. The Association lost only five members by death during the year. This seems to indicate that work is carried on under more sanitary conditions than in past years. The Association has been deprived of two warm supporters by the decease of Mr. T. M. Stevens, of the *Law Journal*, and Mr. G. A. Spottiswoode, who shortly before his decease sent a donation for Readers' Pension No. 3.

'CHARLES HENRY PEARSON: Memorials by Himself, his Wife, and his Friends,' edited by Mr. W. Stebbing, is in the press, and will shortly be published by Messrs. Longman.

MR. E. SIDNEY HARTLAND writes:—

"In the review of Mr. Lee's romance 'The Gentleman Pensioner,' in the current number of the *Athenæum*, your reviewer objects to the use of (among others) the word 'shindy' as decidedly impairing the realism of a work which pretends to have been written in the early days of James I. There is, however, a still earlier precedent for the use of this word, if Mr. R. C. Hope's edition be, as he says, 'an exact copy' of that very rare poem 'The Popish Kingdome,' Barnabe Googe's translation of Nageorgus's 'Regnum Papisticum.' In the fourth book of this satire the author describes the popular celebration of the principal feasts and fasts of the Church. Part of the marginal note to Maundy Thursday runs: 'Midnight services are held in Church, the lights are put out, and a regular shindy follows, men being beaten and wounded.' Startlingly modern is the phrase 'a regular shindy'; and the text shows that it is used exactly in the modern sense. 'The Popish Kingdome' was published in 1570."

The marginal notes in Mr. Hope's edition of Googe are not original; those on book iv. are adopted from Mr. Furnivall's reprint for the New Shakspere Society. There is no such word in the edition of 1570. "Hurly-burly" is the phrase in the text.

MISS K. DOUGLAS KING has completed a love story of English life in Russia, which will be published presently, under the title of 'Ursula,' by Mr. Lane.

UNDER the title of 'Chalmers on Charity,' Messrs. Archibald Constable & Co. will shortly publish a book by Mr. N. Masterman, who has been a member of the Charity Organization Society for eighteen years,

consisting of extracts from the writings of the celebrated Scottish professor on social subjects. Dr. Chalmers had a long experience of charitable work both with and without a Poor Law, and found a practical solution for some of the most difficult problems of the present day. The first part of the book will give his teaching under five subjects, the second in the form of scenes from his life. It should be instructive to many who are interested in the poor as guardians, clergymen, or visitors.

THE English translation of Michael Anitchow's 'War and Labour' will shortly be published by Messrs. Archibald Constable & Co. The book is divided into three parts, each of which will be found of real value to those who study questions of war and peace; the prospect of energetic co-operation between nations with a view to establishing free frontiers, by means of which, according to Michael Anitchow, peace can be better served than by additions made to armaments; the causes of contemporary international antagonism; the free trade and labour questions at the present time, and other matters too numerous to indicate in a single paragraph. The opinions of famous economists of all nations are submitted to searching analysis, till, by logical progression, the author destroys the theory that war will kill war, concluding with the statement, in uncompromising terms, of his belief that perpetual peace is by no means a visionary ideal.

MESSRS. MACMILLAN & Co. promise two new novels for early publication, viz., 'The Hempbreakers,' a story of Kentucky in the time of the Civil War, by Mr. James Lane Allen, author of 'The Choir Invisible'; and 'The Bath Comedy,' by Agnes and Egerton Castle, authors of 'The Pride of Jennico.' 'The Bath Comedy,' like so many good novels before it, has been running through the pages of *Temple Bar*.

MR. HEINEMANN writes on March 31st:—

"In the notice of M. Waliszewski's 'History of Russian Literature' which appears in the *Athenæum* to-day the reviewer says that the book appeared first in French. Will you permit me to point out that this was not the case, but that the French and the English volume appeared simultaneously? As a matter of fact, the book was commissioned by Mr. Gosse for the series of 'Short Histories of Literature,' which he is editing for me, and M. Waliszewski refers to this fact in his preface. M. Colin start with the Russian volume designed for the English series (although written in French) their issue for French readers of my series. The second volume to be issued by them will be a translation of Mr. Gosse's 'Short History of English Literature,' which was issued by me as long ago as October, 1897."

AT the time of his death the late Dr. James Macdonald, of Edinburgh, was writing for Messrs. Blackwood's "County" series a volume dealing with the Roman occupation of Scotland, a subject he had discussed in the Rhind Lectures for 1897. It has, we learn, been found that the book was sufficiently advanced to make publication possible. The manuscript will be prepared for the press by Mr. George Macdonald, Lecturer in Greek in the University of Glasgow.

THE new volume of the "Gentleman's Magazine Library" will contain the contributions to the *Gentleman's Magazine* concerning the counties of Surrey and Sussex. This

volume is the twelfth in the topographical section of the work.

In his evidence the other day before the Committee of the House of Lords to which Lord Monckswell's Bill has been referred Mr. Clemens argued in favour of perpetual copyright. It is not likely to be granted in our day, and his remarks have therefore no practical importance, but we shrewdly suspect that were it introduced it would enrich publishers rather than authors. It was 'Toson, not Milton's heirs, who made money out of 'Paradise Lost.'

QUIDA is going to bring out, through Mr. Fisher Unwin, a volume of critical essays.

It is reported from Weimar that the heirs of Ulrike von Levetzow, Goethe's last love, have bestowed various valuable gifts on the Goethe National Museum, notably a portrait of Ulrike as a girl of seventeen, the age when she first met the poet.

THE Gothic scholar Dr. Julius Loebe has died near Altenburg, at the advanced age of ninety-five. Among his most important works is an annotated edition of 'Ulphilas,' with glossary and grammar, which he published in conjunction with Hans von der Gabelentz.—The death is also reported of the well-known Hungarian historian Béla Mailáth, who was formerly librarian of the National Museum at Buda-Pesth, where he died at the age of sixty-nine.

THE Parliamentary Papers of the most general interest this week are Banking and Railway Statistics, Ireland (2d.); Greenwich Hospital and Travers's Foundation, Capital and Income Accounts (3d.); and Endowed Charities Returns, Parishes of Putney (3½d.), Ormskirk (9d.), &c.

SCIENCE

MATHEMATICAL SCHOOL-BOOKS.

Practical Plane and Solid Geometry for Advanced Students. By Joseph Harrison and G. A. Baxandall. (Macmillan & Co.)—As a rule we do not feel disposed to welcome a new text-book when several others on the same subject are competing in the market, because we seldom find that the latest published possesses any real advantage over its predecessors. We must, however, make an exception in favour of the present volume. It would not be quite fair to one or two other excellent works already in use among teachers and students to assert that it is the best that has yet come before us; but we may say that we know of no better. The seventh chapter, which introduces the comparatively difficult subject of solid or descriptive geometry, is particularly good; and though it contains nothing new to mathematicians, it manages to present old truths in a form likely to interest and attract the class of practical students for whom the book is mainly intended. Within the compass of nearly six hundred pages will be found an abundance of matter, including exercises and problems for practice, with corresponding numerical answers, as also a convenient and very comprehensive index, arranged in alphabetical order.

Practical Mathematics for Technical Colleges and Schools. By John Graham. (Arnold.)—Of this small volume we have little to say except that it appears well adapted for its purpose, which is wholly practical. The author gives just as much elementary algebra and trigonometry as enables the student to work out equations and apply formulæ, and no more. His explanations of the plotting of curves and finding their

laws, in the graphical solutions of problems, are clear and satisfactory.

Elementary Dynamics. By W. M. Baker. (Bell & Sons.)—We have found nothing in this book to distinguish it from the average run of text-books. It is the work of a practical teacher of twenty years' experience, and as such may possibly be more in touch than some others with the current tendencies of examination questions. That is a point upon which we can give no opinion.

Arithmetic, Theoretical and Practical. By John Sturgeon MacKay. (Chambers.)—This is a good, serviceable text-book of the usual kind, containing 472 pages. Beyond this we can say nothing, as there is really nothing to say.

GEOGRAPHICAL NOTES.

THE *Geographical Journal* and the *Scottish Geographical Magazine* publish simultaneously a most valuable paper on 'A Bathymetrical Survey of the Fresh-Water Lochs of Scotland,' by Sir John Murray and Mr. F. P. Pullar, thus securing it the wide circulation which it amply deserves, Government having declined, in 1883, to undertake the bathymetrical surveys asked for by the Royal Society of Edinburgh, as "not coming within the functions of the Survey Department of the Office of Works" (late Ordnance Department)—a most lame excuse. The work had therefore to be done privately. The paper now published explains the methods of sounding, and presents a summary of results obtained in connexion with Loch Katrine, and of other lochs within the basin of the River Teith. The observations extended to the depth of the lake, temperature, pelagic organisms, rainfall and outflow, and geological features. It is illustrated by a large number of beautifully printed maps.

No sooner was the telegraph connecting the observatory of Cairo with the Sudan reopened than Major Talbot placed it at the service of geographical science, and determined by means of it the longitudes of a number of points along the Nile, as far as Omdurman, opposite Khartum. The result—longitude 32° 9' 45" E.—seems to agree fairly with that of the late M. de Bizemont, who obtained it by lunars, but differs widely from the results published by other observers.

The members of Sir George Newnes's Antarctic expedition are reported to have been safely brought back to New Zealand, all well, with the exception of M. Hansen, the zoologist, who died during the voyage. M. Borchgrevink and his companions were landed in February, 1899, at Cape Adair, where they wintered. In the course of the spring they penetrated with sledges as far as 78° 50' S., or about forty miles beyond the furthest reached by Sir J. C. Ross in his ship. The position of the magnetic pole, we are assured, has been determined.

French explorations in the basin of Lake Tsad, we are glad to hear, have recently been attended with considerable success. Lieut. Meynier, leading an advanced party of Capt. Joalland's expedition, reached M. Gentil's Fort Archambeau, on the Upper Shari. Capt. Joalland, with the main body of his men, had gone from Zinder around the eastern shore of the lake, and arrived at Gulfei, on the Lower Shari, on December 9th. M. Gentil at once started to join him there.

The fine *Atlas Universel de Géographie* published by Messrs. Hachette makes slow though steady progress, and out of a total of eighty-seven maps as many as fifty-six are now in the hands of the subscribers. There is no falling-off in the quality of the work, and among the maps published recently those of Northern Italy and of Asia strike us by their beauty of execution and clearness. The atlas is altogether a credit to M. F. Schrader, the director of the geographical establishment of Messrs. Hachette.

Macmillan's Geography Readers. Books I. and II.—*Combined Readers in Elementary Science and Geography.* Books I. and II. By Vincent T. Murché. (Macmillan & Co.)—Both these sets of reading-books are intended for the use of junior classes in schools, and they are both interesting as reading-books; but Mr. Murché's 'Combined Readers' are, so far as we can judge, of greater educational value, and will be found the more serviceable of the two in class teaching. All four books are profusely illustrated and clearly printed. The 'Geography Readers' are too discursive for the real teaching of geography—overwhelming multitudes of words and comparatively few facts. The coloured illustrations will, no doubt, be found attractive, but their relation to the text is in several cases shadowy; and some of the black-and-white diagrams are not free from vagueness and unreality. However, the perusal of these 'Readers' will probably stimulate considerable interest in the study of geography. Mr. Murché's books are adapted to the Code scheme of "Elementary Science and Geography Combined"; they are interesting and cleverly arranged manuals, and are to a laudable extent free from erroneous and misleading teaching. But Mr. Murché has committed himself to some statements the inaccuracy of which will perplex his readers as their science studies are extended. They will find, for instance, that a freely swinging magnet does not *always* point to the north; and that it is not easy to find volcanoes which are "always blazing." Careful revision should have got rid of these and similar misstatements.

Messrs. Adam & Charles Black publish *A Geography of the British Empire*, by Mr. Lionel Lyde, whose excellent work in other books we have often praised. We are not pleased with his present volume. It is, undoubtedly, a very difficult task to give a real view in true proportion of the British Empire in a little handbook chopped up into paragraphs for school or for examination purposes. But we fear that a boy who might know this book by heart would not have very sound impressions. In the account of Newfoundland, for example, we are told that the colony has

"involved the British Government in serious political difficulties by its attitude to the French fishermen, who, by the Treaty of Utrecht, have certain fishing rights off the coast."

It is difficult to give a more false impression in fewer words. The difficulties have been caused by the authors of the Treaty of Utrecht, of the Treaty of Versailles, and of the Treaties of 1815, and by the advisers of the famous "King's declaration," not by the colonists; and the French fishing rights which cause the great trouble are not those "off the coast," but those on shore.

DR. ST. GEORGE MIVART, F.R.S.

DR. MIVART was the son of the proprietor of the famous Mivart's Hotel in Brook Street, and was born there in 1827. Becoming a Roman Catholic when quite a boy, he was educated at Oscott, and did not experience the advantages or disadvantages of a university education. He was called to the Bar, but being possessed of ample means he followed his own inclinations. A taste for natural history he had displayed early, and he soon abandoned the law for science. An extremely active man and a prolific writer, he produced a long series of treatises. His scientific work was, however, limited by his religious creed. Perhaps had he been less dominated by preconceived ideas he would, with his industry, have achieved something more striking than anything that can be claimed for him. At any rate, his descriptive and systematic work in zoology, which was nearly limited to vertebrates, although highly respectable, was not, with the possible exception of one essay on the fins of fishes, in any way remarkable.

If Mivart is to be remembered long it will not be because of his additions to science or philosophy. His friends will treasure the memory of a genial friend of cultivated manners, who in liberating his soul lacerated his heart. If the world at large is to remember him it will put him beside Galileo; but if he rise to this eminence history will add that he owes it to the mistake of an imperious cardinal who had been his personal friend.

SOCIETIES.

ROYAL.—*March 29.*—Lord Lister, President, in the chair.—The following papers were read: 'On the Retinal Currents of the Frog's Eye, excited by Light and excited Electrically,' by Dr. Waller, 'Observations on the Electro-motive Phenomena of Non-medullated Nerve,' by Miss Sowton, 'Variation,' by Prof. Ewart, 'Certain Laws of Variation,' by Dr. H. M. Vernon, and 'Data for the Problem of Evolution in Man: IV. Note on the Effect of Fertility depending on Homogamy,' and 'Mathematical Contributions to the Theory of Evolution: VII. On the Inheritance of Characters not capable of Exact Quantitative Measurement (Revised),' by Prof. K. Pearson.

GEOLOGICAL.—*March 21.*—Mr. H. W. Monckton, V.P., in the chair.—Mr. S. W. Carpenter, Mr. T. J. Jehu, and Bishop Mitchinson were elected Fellows.—The following communications were read: 'On a Bird from the Stonesfield Slate,' by Prof. H. G. Seeley, and 'The Lower Ludlow Formation and its Graptolite Fauna,' by Miss Ethel M. R. Wood.

MICROSCOPICAL.—*March 21.*—Mr. A. D. Michael, V.P., in the chair.—A microscope presented by Mr. F. R. Dixon-Nuttall was referred to by Mr. Nelson, who said it was a microscope made by Benjamin Martin, dating about the year 1765. A solar projecting apparatus was packed in the same box; this was the invention of Dr. Lieberkühn, who brought it to London in 1740; Cuff improved it by adding the mirror in 1743. It was a well-made and perfect example. Mr. Nelson then called attention to a number of microscopes which had been sent for exhibition. The first noticed was by Pössl, and was sent by Mr. C. L. Curties. This had already been illustrated in the *Journal*, but he asked the Fellows to inspect the coarse adjustment, which was very peculiar. The milled heads were of large diameter, a projecting stud being fitted on the inner side of each; from these studs descended a pair of links connecting them to similar studs fitted on the sides of the body of the microscope. On turning the milled heads the studs moved through an arc, and thus raised or lowered the body of the instrument. The next five microscopes were sent for exhibition by Messrs. Spiers & Pond. One, a French model, had a push-tube coarse adjustment and a short lever nose-piece fine adjustment. A vertical slot was made in the outer tube or sleeve to allow the fine adjustment to move up and down when the coarse adjustment was being effected. Another and smaller instrument was fitted with a simple mechanical coarse adjustment which appeared to be a modification of the Pössl just described. The connecting links of the latter form were omitted; radial slots cut through the milled heads engaged the stud-pins fitted on the sides of the body, so that when the milled heads were turned through a part of a circle the body was raised or lowered. In a yet smaller microscope there was an ingenious detail of construction in the method of securing the outer tube to the limb, by inserting the screws from the inside of the tube and screwing into the limb, a much superior plan to that of putting them in from the other side. There was likewise a diminutive microscope, measuring about 3 in. high, of a cheap type. The next microscope was sent by Mr. Ernest Barker. It was a pocket form, the case measuring, when closed, 4½ in. by 2 in. by 1½ in. It was an ingeniously arranged little instrument, and very suitable for fieldwork. Mr. Nelson read an extract, sent by Mr. Jerome Harrison, of Birmingham, from Dr. Hooke's 'Microscopium' (1678), describing a method of using convex lenses ("globules") by contact with water. Mr. Nelson thought it extremely interesting to know that the immersion objective was not such a modern invention as was generally supposed.—The Chairman said this was a very interesting record, showing once more that there is nothing new under the sun.—Mr. Nelson said Mr. Powell had just pointed out to him that these lenses of Hooke's differed from the immersion objectives of the present day, which had flat fronts, whereas in Hooke's lenses the water was applied to a convex surface, and so formed a sort of concave lens which corrected to some extent the

chromatism of the glass.—Messrs. Swift exhibited a new pattern microscope, the upper portion of which was a replica of the continental form, while the lower part was of the English type. The vertical axis was thrown more forward than usual to admit of a larger stage being fitted.—Mr. Rousselet read a note in reference to a large selection of slides of new, rare, and foreign Rotifera which was exhibited under about thirty microscopes. Special reference was made to specimens of *Trichosphaera solstitialis*, *Apsilus lentiformis*, and *Asplanchna henrichi*, which is much like other species of *Asplanchna* in shape, but possesses a small glandular organ with tube opening outward, which is not known to occur in any other rotifer, and the function of which is quite unknown. In addition to this collection there were two specially well mounted slides of *Stephanoceros* and *Floccularia*, to show what could be accomplished in the way of preserving rotifers.

INSTITUTION OF CIVIL ENGINEERS.—*April 3.*—Sir D. Fox, President, in the chair.—It was announced that 14 Associate Members had been transferred to the class of Members, and that 59 candidates had been admitted as Students. The ballot resulted in the election of 3 Members, 44 Associate Members, and 1 Associate.—The first paper, on 'Economical Railway Construction in New South Wales,' by Mr. H. Deane, dealt with the circumstances which demand economical railway construction of standard gauge in the interior of New South Wales, tracing the steps which led to the adoption of the present type, and giving some particulars of the phases which the design of permanent way has passed through since railway construction was started in the colony in 1853.—The second paper, on 'The Tocopilla Railway,' by Mr. R. Stirling, described a railway built to open up the extensive nitrate of soda deposits of Toco, Chili, a continuation to the south of the famous nitrate fields of Tarapaca.

ROYAL INSTITUTION.—*April 2.*—Sir J. Crichton-Browne, Treasurer, in the chair.—The following were elected Members: Mr. R. T. Glazebrook, Mr. E. J. Humphrey, Mr. H. S. Maxim, Mr. S. W. A. Noble, Mr. W. F. Snell, and Mr. W. J. Tennant.—The Chairman announced that the Actonian Prize of 100 guineas had been awarded to Sir William and Lady Huggins for their work 'An Atlas of Representative Stellar Spectra.'

SOCIETY OF ARTS.—*March 29.*—Sir W. B. Hudson in the chair.—A paper on 'The Cultivation, Manufacture, and Use of Indigo: Position of the Industry in India,' was read before the Indian Section by Mr. Christopher Rawson.—A discussion followed, in which Sir Steuart Colvin Bayley, Mr. Seton-Karr, and Dr. Voelcker took part.

April 2.—Lord Strathcona and Mount Royal in the chair.—A paper on 'The Century in our Colonies' was read before the Foreign and Colonial Section by Sir Charles Dilke.—A full discussion followed, in which several prominent representatives of the colonies took part.

April 3.—Mr. W. Luson Thomas in the chair.—A paper on 'Process Engraving' was read before the Applied Art Section by Mr. Carl Hentschel.—In the discussion which followed Mr. J. Leighton, Mr. H. Furniss, and Sir H. M. Birdwood in the chair.—A paper on 'Cotton Supplies' was read by Mr. J. A. Banister, and was followed by a discussion.

SOCIETY OF ENGINEERS.—*April 2.*—Mr. H. O'Connor, President, in the chair.—A paper was read on 'The Disinfection of the Maidstone Water Service Mains,' by Dr. G. Sims Woodhead and Mr. W. J. Ware.

MEETINGS FOR THE ENSUING WEEK.

Mon. Victoria Institute, 41.
Tues. Asiatic, 4.—Recent Excavations in the Sakya Country, with Special Reference to Mr. Peppé's Discoveries, Prof. T. W. Rhys-Davies.
Wed. Institution of Civil Engineers, 8.—The Development of the Manufacture and Use of Rails in Great Britain, Sir L. Bell.
Thurs. The Wear of Steel Rails in Tunnels, Mr. T. Andrews.

Science Gossip

THE death of Prof. Pepper, the inventor of "Pepper's Ghost," will recall to many persons happy visits to the Polytechnic in Regent Street. Pepper was an excellent lecturer, and many whose knowledge of science was far deeper than his must have envied his lucidity and his hold on the attention of his audience.

DR. ANDERSON, of Edinburgh, announces his detection of the variability of a star in the constellation Andromeda, close to its boundary with Cassiopeia. This star is not included in the *Bonn Durchmusterung*. Its magnitude on January

16th was about 8.8; on February 20th, 9.0; and on March 14th, 9.5.

J. J. ASTRAND, formerly Director of the small observatory at Bergen, died on February 19th, in the eighty-first year of his age.—The date of Prof. G. Rümker's death was March 3rd.

THE Actonian Prize of 100 guineas has been awarded by the Royal Institution to Sir William Huggins, K.C.B., F.R.S., and Lady Huggins for their 'Atlas of Representative Stellar Spectra,' the important work which was reviewed in our columns on the 10th ult.

THE decease is announced of one of the foremost of European mathematicians. M. Joseph Bertrand, successor of Biot as Professor of Mathematical Physics at the Collège de France and Permanent Secretary of the Académie des Sciences. He was born in 1822.—France has also lost a distinguished metallurgist in M. Samson Jordan, of the Ecole des Arts et Manufactures.—The death has also to be recorded of Prof. Waagen, of Vienna, the well-known palaeontologist.

PROF. DEICHMÜLLER, of Bonn, confirms (*Ast. Nach.* No. 3632) the discovery by Mr. Stanley Williams, announced in the *Athenæum* on the 24th ult., of the variability of a star, previously unnoticed, in the constellation Cygnus, but considers that the period is probably only about fifteen days in length.

FINE ARTS

Lithography and Lithographers: some Chapters in the History of the Art. By J. and E. R. Pennell. Illustrated. (Fisher Unwin.)

MORE than once Mr. and Mrs. Pennell have gallantly acted as champions of lost causes, a fact which may help partly to account for their not going very deeply into the histories and prospects of those causes, and for their having written on many topics, and with insufficient knowledge; but in the present instance they have not only hit upon a subject that is unusually interesting, but have really spent considerable pains on informing themselves about it. And not only have they taken to it kindly, but their treatment of it proves satisfactory, chiefly, it is probable, on account of its small compass and completeness. We call lithography a complete subject because there is no more to be said about it; the process is, in short, dead and done with, superseded by better, more trustworthy, more convenient, and less costly methods, most of which are equally artistic. In fact, its career is ended, although, doubtless, attempts will be made from time to time to revive it.

This book itself is one of those attempts, and, curiously enough, not only illustrates the limits of the process, but most effectually demonstrates how easy it is to fail in proving one's case. Any one who has but ordinary knowledge of lithographic methods and their value when nothing better was in vogue need but look at the illustrations with which these pages are crowded to find what injustice is done, for instance, to 'Le Gros Horloge à Rouen' by Bonington and Prout's 'Ulm,' both capital lithographs by draughtsmen of the first order in their way. Charlet, too, was an admirable sketcher upon stone—nothing is better in that way than his 'Croquis'; and as to Raffet, he was a poet when he

dealt with the struggles of battle, the mysteries of twilight and storm. To such works as these masters produced the versions before us do but scant justice, though they are put forward by Mr. Pennell to prove the virtues of lithography. Less wrong is done to Célestin Nanteuil's very sympathetic version of Decamps's superb tragedy 'Diogène.' The clearer touch of Achille Devéria in his sketched portraits is better represented; but what can the artistic student say of the rendering of Devéria's large and famous lithograph of the 'Birth of Henri IV.'? It is truly said that Devéria was a lithographer to the manner born, and the renowned print is his masterpiece. Mr. and Mrs. Pennell make much of the success of Linnell's son, who lithographed admirably Mulready's charming love-poem called 'The Letter,' but they omit to tell us that the original was a drawing in chalk, for copying which lithography is an unrivalled method. The same is the case with the Linnells' versions on stone of the cartoons exhibited in Westminster Hall. But we cannot always be copying chalk drawings, large or small, and the Messrs. Linnell have not again exercised their skill upon stone; they have, like others, found lithography an excellent process so far as it goes, capable in really artistic hands of rendering tones, translating colour, and adapting itself to the demands of style. In the hands of Goya, Tony Johannot, Gavarni, and M. Fantin-Latour it was at its best, but their achievements are due to the genius of the men and their technical skill, not to the stones they drew upon. Our authors, who never miss a chance of girding at the Royal Academy, are specially severe upon the alleged conduct of the "Hanging Committee"—no doubt the Selecting Committee is meant—for, "with their usual intelligence," rejecting a certain lithograph on the plea that the work was due to "a process." Do the authors wish us to believe that a group of Academicians did not know lithographs when they saw them, or had a spite against any artistic method whatever it might be? We are really not equal to so heavy a tax on our credulity. It was not the Royal Academy which "disheartened" Mr. G. Thomson, the lithographer our authors praise so highly; but what the committee took to be the insufficiency of his work caused its rejection—and they were as likely to be right about it as the authors of this volume. No one doubts that many fine things have been delineated on lithographic stones, and a great deal may be said for a method Decamps, Daumier, Delacroix, Menzel, and Gericault excelled in. Nevertheless, time, practice, and experience have decided in favour of etching, wood-engraving, and similar methods, in any one of which the masters we have mentioned would have done as much as they were able to do when drawing on stone.

The familiar method of exposition adopted by our authors is good and practical. They procure a very large number of examples of the art, and, by arranging them in chronological order and grouping them under the artists' names, they secure opportunities for an extensive, if not a profound or searching

survey. Indeed, in regard to lithography Mr. and Mrs. Pennell are, as we have said, better informed than they have been in former works of theirs. On the other hand, the literary style they favour lends itself to padding. It lends itself, too, to the formation of rash opinions, the evolution of prejudices, and the utterance of eccentric criticism. Of these results the first page affords abundant examples, even in the title of the chapter which opens there. For instance, Senefelder, the real discoverer, or rather the first employer of lithography on a practical scale, is called "the Cellini of lithography," an absurd name, because whatever Senefelder did was not artistic so much as the work of a craftsman. Of course, Cellini, too, was ingenious to a very high degree; but he invented no new methods, opened no new technical paths. Senefelder was a modest man, who barely demanded his own rights, while Cellini was a stupendous braggart.

The reader will no doubt profit by the vast accumulation of details concerning lithography and its practitioners, German, French, and English, its copious employment, its artistic and commercial aspects, development, misapplications, and decline—a decline that is here attributed not so much to the growth and success of other autographic methods as to the spread of a base commercialism and trade greed. In spite of sundry extravagances, Mr. Pennell and his wife exhibit much vivacity. They have gone through a great deal of labour, they have contracted a rapturous sympathy with the subject, and they include specimens of the skill and art of many fine artists who have drawn on stone and vivified the process. A few of these are fairly good versions of the masters' meanings; the majority are by no means successful instances of the capacities of lithography, a method which even more than other autographic modes of art depends upon the manipulation of the press.

MINOR EXHIBITIONS.

We are indebted to Mrs. Stanhope Forbes for a number of water colours now on view at the Fine-Art Society's rooms, intended to illustrate 'Children and Child-Lore.' The looks, costumes, and manners of her figures would indicate that her models are chiefly Dutch, and the landscapes and buildings are also Dutch. Although the execution of these drawings is needlessly heavy, and a regrettable degree of opacity is found here and there, it is manifest that Mrs. Forbes has improved greatly in the drawing and modelling of figures, faces, and dresses. Her works are distinguished by an abundance of strong fresh colour and a very bright system of lighting, and they are extremely solid and effective. Their coloration, too, is harmonious and scientific. The paths of most of the designs is varied and appropriate, and the character displayed in many of the groups is excellent. The strong colours of *The Reader* (No. 3) are charming; *The Hammock* (4) is full of light, and true to nature; the inspiration of *The Witch's Pool* (8), where a woman looks at her reflection in the black water, is strong and romantic; *The Amulet* (10) merits praise for its solidity and veracity; "*In manus tuas, Domine!*" (12) possesses tragic passion; while *Mother and Child* (14) is very touching and tender; *The Dancer* (18), a quaint and impressive figure of a damsel in vivid orange robes, excels as a piece of colour, and is full of movement; two girls looking at a *Picture Book* (33) is a happy design; so is *An Artist at Work* (29), a little body extended on the floor

and drawing with all his might. That element of weirdness which is often present in the best Low Country art, for instance that of Jerome Bosche and D. Teniers, is distinctly visible in *The Changeling* (42), a gaunt woman carrying a child through a darkling wood. Besides these, let us commend to visitors the delicacy and truth of *The Flower* (46), the humour and spirit of *The School* (34), the romance of *The Boy and the Brownie* (37), the light, shade, and breadth of *The Mill-wheel* (19) and *The Towing Path* (5), and, for various merits, *Petit Écolier* (32).

A small collection of English water-colour drawings at Messrs. Tooth & Sons', in the Haymarket, ought on no account to be overlooked by artists and studious amateurs. It includes the justly named landscape of G. Barret *In Arcadia* (3) and his *Through the Wood, Evening* (8), where this painter is seen at his best in illustrating a motive which is not hackneyed, though it is characteristic. The poetry of the moonlit *Classical Landscape* (10) would enchant Claude himself.—David Cox's *Harlech Castle* (5) is, as a piece of noble romantic landscape, more than worthy to be ranked with No. 10. In fact, it is quite Spenserian. Less romantic, but fine and strong in all respects, is the same master's *A Welsh Road* (6). Later, and therefore not nearly so fine, yet full of feeling, and sound, is his *Welsh Valley* (18).—De Wint's *Harvesting, North Wales* (4), is a capital piece of a very good period; but his *With the Tide* (15), an estuary, is even better, fresher, and more solid.—*Choice Fruit* (12), plums and grapes, by W. Hunt, is more solid and beautiful in colour than *Windfalls* (7).—John Varley is fairly well represented in *Castle by the Sea* (17).—Of another, but admirable category are the following: Mr. C. Springer's *Street in Laren* (36); Miss K. Haylar's *Robas di Roma* (39), a pile of draperies on a chair; Mr. A. W. Hunt, *Among the Hills* (41) and his *Llyn Idwal*; Mr. A. C. Gow's *News from the War* (55), two men conversing; Mr. J. Brett's *Geneva* (58), a specimen of his best mood and highest skill; *Un Cuirassier* (61), by M. E. Detaille; and Mr. W. L. Wyllie's brilliant and massive *Gillingham* (68).—A number of oil pictures accompany these drawings, and a certain proportion of them are delightful; for instance, Millais's *Time* (81), entering a mansion, scythe in hand; M. E. Charlemont's *The Palace Guard* (76), a stalwart negro at the door of a harem; M. F. Del Campo's *Cortile del Palazzo Ducale* (87), which is curiously like a picture by Mr. Woods; Mr. B. Leighton's *Happy Hours* (94), a damsel's head, than which he never painted anything else so soft, beautiful, and spirited; Mr. Heywood Hardy's fox-hunters listening to *A Real Good Story* (95), a valuable specimen of his best work, full of action and character; and E. W. Cooke's sound and luminous, though stony and hard *Dutch Pinks waiting for the Tide* (99).

At Mr. T. McLean's Gallery the lover of good pictures will find some noteworthy instances, of which the following seem to be the best: M. L. L'Hermite's *Street Scene at St. Malo* (2); Sir Alma Tadema's *In the Conservatory* (5), a girl seated at the base of a statue of the Clapping Faun and nursing a child; and M. L. Kowalsky's *The Ferry* (14), a good rendering of a summer evening effect. M. C. Kiesel's *Reverie* (15) is pretty and pathetic, and Heer Blommers's *Fisherman's Cottage, Holland* (16), would doubtless thrive better in public opinion if mankind had not become heartily sick of the interiors of fishermen's cottages. Heer Israël's multitudinous followers have painted them by the score, and, as we said last year, assert they painted from nature simply because they sat in cottages and imitated the artificial conventions of their Dutch model. One of the best of Heer Israël's exteriors is the low-toned *Poor Man's Harvest* (27). We commend to the visitor's notice the bright and fresh head *A Blonde* (29), by M. G. Jaquet; M. Ziem's *The Salute, Venice* (30); the brilliant *At the Bald Opera*

(49), by M. F. H. Kaemmerer; and, in the Outer Gallery, certain minor works of MM. Diaz de la Pena, A. Schreyer, J. B. C. Corot, C. F. Daubigny, E. van Marcke, and C. Jacque, as well as the fine, sound, and faithful view of *Gorleston Harbour* (87), by George Vincent, which is one of his best works.

MR. GEORGE R. WRIGHT, F.S.A.

We regret to record the death, at Kew, of Mr. George Robert Nicol Wright, F.S.A., at the age of eighty, on the 2nd inst. In him a familiar figure has been removed from the antiquarian and literary world. In his earlier days he moved in the society of many noteworthy men now passed away, among whom may be mentioned Lord Albert Conyngham, Beriah Batfield, J. R. Planché, Lord Houghton, George Godwin, J. O. Halliwell-Phillips, Albert Way, G. Cruikshank, M. F. Tupper, Crofton Croker, T. J. Pettigrew, Sir H. Ellis, Sir A. W. Franks, John Lee, Thomas Wright, Lord Carnarvon, Sir Benjamin Richardson, and C. Roach Smith. Although he wrote but few separate works, his *'Local Lays and Legends'*, published in 1885, and his *'Archaeological and Historic Fragments'*, published in 1887, were found to be of interest to many. He will, however, be chiefly remembered on account of his long connexion with the British Archaeological Association from its foundation in 1843. The *Journals* of that society contain a number of contributions from his pen, and in his impromptu descriptions of antiquities exhibited before the meetings he could hardly be surpassed. For many years Mr. Wright undertook the arduous duty of planning the congresses for the Association, and conveying the assembled antiquaries about the neighbourhood in quest of antiquities of every kind, and much of the success which was achieved by these meetings is due to his tact and forethought. The geniality of his temperament, his great powers of conversation, and the universality of his knowledge made him easily a *persona grata* to those with whom he came into contact; for he possessed the somewhat rare gift of discerning character at a glance, and utilizing it. If he possessed somewhat of the Bohemian style, it was the harmless, genial, joyous, and careless aspect of that phase of life which he exhibited. This endeared him to his large circle of friends, who will not easily replace the loss they have sustained. He devoted considerable attention to the establishing of the Junior Athenæum Club; and in later life he instituted a Leland club, which took its members on archaeological tours in England and on the Continent. He was also a frequent contributor to the press.

TWO BABYLONIAN SEALS.

New York, March 19, 1900.

I HAVE this day received the *Athenæum* of March 10th, in which Mr. W. St. Chad Boscauwen asserts, against me, the genuineness of a seal cylinder figured by Mr. L. W. King in his recent book *'Babylonian Religion.'* I should make no reply if he had limited himself to his bare assertion that he had examined the cylinder and that in his opinion it is genuine. His authority is of value, and is supported by valuable works of his on other branches of Babylonian archaeology. Nor would I consider it worth while to reply to his hardly courteous denial of my competence to express an opinion on the subject, although I may now say that, if I lack competence, it is my capacity that is at fault, and not my opportunity or diligent study of these objects for many years. Not only have several thousand seal cylinders passed through my hands and been critically examined, but, thanks to the courtesy of Dr. Budge, the scholarly Keeper of Oriental Antiquities in the British Museum, to whom so many scholars in other lands are indebted, I have had the privilege of studying and taking notes of every

cylinder that was in the Museum's unrivalled collection up to five years ago. I have also had the privilege of examining the famous collection of M. de Clercq (Mr. Boscauwen calls him "Le Clerq"), and have published many papers on the subject in journals devoted to archaeology.

Mr. Boscauwen ridicules my passing judgment against a seal which I have seen only in a process picture made from a cast. I claim that in the case of a seal in which the design contradicts flagrantly the conventions of primitive Babylonian art, a process picture from a photograph is sufficient to base an opinion on. I mentioned one reason—I could have mentioned a dozen—but I do not care to give "points" to forgers who might get access to my letter. I mentioned the bifrons figure, who had no use for his two faces, for there was no god for him to look forward to, and his second face was directed to the back of a strange "water god." No other case is known in which a bifrons figure is not leading some one to a god; and the two faces merely indicate that he is paying attention to both. Mr. Boscauwen makes no comment on the elevation of this convention of a naïve art into an actual independent Janus god. I will now mention one other gross blunder. Ishtar is represented with wings! Now a winged god of any sort is unknown to early or middle Babylonian art. A winged dragon is familiar enough, but not a winged deity; and even in the Hittite art, when winged human figures began to appear, followed by their appearance in Assyrian and Persian times, the wings belonged to genii, and seldom to deities. Not a genuine case occurs from before Sargon I. to Darius in which Ishtar has wings. Both Ishtar and Marduk occasionally appeared in the later Hittite and Assyrian art with wings. These are big blunders; there are plenty of smaller ones of both design and technique easily to be discovered without looking at the original.

Mr. Boscauwen's reference to another matter requires more summary treatment. He says:—

"If further proof of his inability to decide such questions be wanted, I have only to refer the reader to his unfortunate connexion with, and publication of, the 'Dr. Blau forgeries.' These objects were twice published by Mr. Ward, who, in this case also, based his opinion on a copy or photograph only. These grotesque forgeries were denounced some time ago by M. Menant, and during the past year were bought for a few shillings as well-known forgeries by a London dealer in a London sale-room; and they were given by him to the British Museum, where I myself have seen them."

It is true that M. Menant did pronounce them forgeries, and because he did this in his very courteous way I did not reply. It is true that they were published by me from photographs, but I took the photographs myself in Semawe, on the Lower Euphrates. Mr. Boscauwen evidently has not yet seen *'Recherches sur l'Origine de l'Écriture Cuneiforme,'* published two years ago by M. Thureau Dangin, one of the two ablest living scholars of the archaic forms of Sumerian writing. From a study of the inscriptions on these two objects he not only recognizes them as genuine, but pronounces that they are the oldest known examples of script, still largely hieroglyphic, that have come down to us. He thus indicates them:—

"Deux petits monuments de la collection Blau, donnés en reproduction par Ward, dans l'*American Journal of Archaeol.* (1888, pl. iv. et v.). Outre ces reproductions, j'ai pu utiliser des estampages des mêmes monuments qui m'ont été obligamment communiqués par M. Heuzey."—P. ix.

These two monuments M. Thureau Dangin, p. xv, puts at the head of his "First Series," as the oldest of all known monuments, and in the discussion of archaic forms he gives them always the first place of honour. Although I regret that so good a scholar as Mr. Boscauwen thinks them "grotesque forgeries," I am content to have my own judgment thus confirmed by the conclusive judgment of M. Thureau Dangin, and, I may fairly assume, of the in-

comparable archaeologist M. Heuzey; and I congratulate the British Museum that it has so cheaply acquired one of its choicest Oriental treasures. And I can assure its authorities that the art of the figures on these two little objects is as archaistically correct, judging from the since published Tello objects, as the inscriptions are primitive.

I may now be excused for not thinking it needful to cite German and French scholars whose opinion of my 'Handbook' of the cylinders in the Metropolitan Museum does not agree with that of Mr. Boscauwen.

WILLIAM HAYES WARD.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 31st ult. the following. Pastels: M. Q. de la Tour, A Lady, in blue dress, leaning on a cushion, 81*l.*; A Lady, in white dress with blue bow, 81*l.* Rosalba, A Lady, holding a rabbit, 54*l.* F. Boucher, Head of Mlle. d'Albretus, 54*l.* Drawing: J. M. W. Turner, A View of Edinburgh, 199*l.* Pictures: J. B. Greuze, Head of a Young Girl, yellow ribbon in her hair, 231*l.* Early Italian School, A Young Knight, in armour and red cap, 745*l.* Madame Lebrun, Marie Antoinette, holding a rose, 152*l.*

The same firm sold on the 2nd inst. the following. Engravings: The Dream and The Romance, after Westall, by J. R. Smith, 50*l.* Mrs. Jerminingham, after Hoppner, by H. Meyer, printed in colours, 32*l.* Anne, Viscountess Townshend, after Sir J. Reynolds, by V. Green, 30*l.* Pictures: Lawrence, A Lady, in white dress, and A Gentleman, in black coat, a pair, 157*l.* W. Shayer, sen., Market Figures at a Stile, 115*l.*

Messrs. Puttick & Simpson sold on Friday, March 30th, a collection of engravings, high prices being realized: The Beauties of Brighton, after J. Harper, a set of six mezzotints in colours, 78*l.* Lady Hamilton, by J. Jones, etched title, printed in colours, 230*l.* Miss O'Neill as a Beggar Woman, after Cosway, by J. S. Agar, 36*l.* Black-eyed Susan, after Bunbury, by W. Dickenson, 26*l.* Countess Spencer as Comfort, after a drawing by herself, engraved by Bovi, 31*l.* Mrs. Whitbread, after Hoppner, by S. W. Reynolds, 30*l.* A Bacchante (Lady Hamilton), after Reynolds, by J. R. Smith, mezzotint in colours, 100*l.* The day's sale realized close upon 1,000*l.*

Fine-Art Gossip.

MR. E. STERLING DYCE has finished the elaborate and authoritative biography of his father, the distinguished Royal Academician and authority on matters musical, which will appear as *'The Life, Correspondence, and Writings of William Dyce, Painter, Musician, and Scholar.'* Dyce's efforts for the establishment and work of the School of Design, and his connexion with it; his report on foreign schools of technical instruction in art; his lectures on Christian art; his studies in Church music and Church ritual; his frescoes at Westminster, in the summer-house at Buckingham Palace, All Saints', Margaret Street, and at Osborne; and his correspondence with Mr. Gladstone, Sir S. Northcote, Mr. Ruskin, and others, are the chief elements of the two volumes.

SIR ALMA TADEMA will, owing to his absence in Italy, not complete the important picture he has had in hand for some time past, consequently this year's Academy will contain no picture of his. Since his coming to England not a year has passed without his placing works before the public, at Burlington House or elsewhere.

ONE of the most important contributions to the Academy Exhibition, which will be opened to the public on the 7th prox., is Mr. Abbey's large and powerful picture, to which we briefly adverted at this period of last year, representing the pleading of Catherine o

Aragon to Henry VIII. before the Court assembled to decide about the validity of the royal marriage.

MR. W. L. WYLLIE's large seascape intended for the Academy represents 'Blake's Naval Engagement with the great Dutch Admiral Tromp, 1653.'

MR. DAVID MURRAY sends to the Academy four brilliant and varied landscapes which are sure to enhance his reputation. They are named 'In View of Windsor,' with meadows and trees in front and the Castle in the distance; 'A Fairy Land is England'; 'The Brig o' Balgonie,' a powerful rendering of glowing evening on the river, with the Gothic bridge in the mid-distance; and 'On the Colne,' a charming view of a placid river, its verdurous margins and many willows.

MR. EYRE CROWE will contribute a landscape to the forthcoming Academy Exhibition.

THE private view of the exhibition at the Guildhall of works by living British painters is fixed for Monday.

MONDAY next, the 9th inst., is an anniversary of the death of Rossetti in 1882.

DR. RAWSON writes from Huddersfield:—

"In your issue for March 24th you review 'The Early Sculptured Crosses, Shrines, and Monuments in the Diocese of Carlisle,' and refer to a notable cross at Sandbach, in Cheshire. Also in Cheshire, at the small village of Thurston, there is a curious inscription upon the old church tower. Do you know if this has ever been deciphered?"

At the Egyptian Hall, Piccadilly, Mr. A. E. Emslie exhibits nine pictures or compartments, representing 'The Call of Christ,' 'His Fasting and Temptation,' 'The Sermon on the Mount,' and other incidents in the career of our Saviour until 'He Ascended into Heaven.'

THE French journals record with regret, which we fully share, the death of M. Jules Emmanuel Valadon, a painter of great ability, whose works it has often been our duty to praise. Born October 25th, 1826, he went to school in Paris. His artistic education was obtained in the ateliers of the École des Beaux-Arts under Léon Cogniet, Drolling, and Lehmann. He made his *début* in the Salon of 1857, and since that time exhibited with the Société Française with almost unflinching regularity. In 1880 he won a Medal of the Third Class, and in 1886 a Medal of the Second Class.

THE able French art critic M. Louis Enault is dead. He was born in the Department of the Calvados in 1826, and during many years succeeding his extensive travels in Europe has been a leading member of his profession.

ON March 12th the German Archaeological Institute at Athens celebrated its twenty-fifth birthday, and, thanks to the zeal of the German Imperial Government for science, in its own house on its own ground. The land belonging to the late Dr. H. Schliemann was purchased for the Institute at a cost of 200,000 marks, and a further grant of 20,000 marks was added for the erection of a hall, where the sittings of the Institute can be held. The Institute in Athens is about to undertake a series of excavations on the island of Ithaca, whither Prof. Dörpfeld is to journey in a few days. He hopes to succeed where Schliemann in his time failed, namely, in the discovery of the palace of Odysseus. The solution of this much controverted problem is awakening lively interest in Athenian archaeological circles.

THE Greek Government has expressed its willingness to grant a site, in the neighbourhood of Athens, for the erection of an Austro-Hungarian Archaeological Institute.

MUSIC

THE WEEK.

CRYSTAL PALACE.—Saturday Concert.
ST. JAMES'S HALL.—Madame Blanche Marchesi's Vocal Recital.

SATURDAY was a ladies' day at the Crystal Palace. Miss Maud MacCarthy, the clever young Irish violinist, performed the solo part of Bach's Concerto in A minor for violin and orchestra, a work, strange to say, heard for the first time at these concerts. It is now some years since this young performer made her *début* in London, and her few appearances since then do not seem in any way to have harmed her. Her playing is still pure and refined, her technique, under careful guidance, is being solidly developed, and she is still on the road to becoming an artist of the highest rank. Her performance of Sarasate's 'Zigeunerweisen' astonished the audience; but her conception and grasp of the music of the severest of the great masters was the real wonder. A few more years are alone necessary to mature her strength and her gifts. Miss Adela Verne performed Saint-Saëns's showy Piano-forte Concerto in G minor with all possible finish and brilliancy. Her playing of the taking middle movement, Allegro Scherzando, was particularly correct, crisp, and delicate. We never hear this concerto without regretting that so charming a movement should be followed by a finale in which showy writing for the solo instrument does not atone for the flimsy thematic material. The notice in the programme-book stated that Saint-Saëns had written four concertos. But a fifth Concerto in F was played at the Lamoureux Concert at the Queen's Hall on March 26th, 1897. Mr. Philip Brozel, the vocalist, gave an energetic rendering of the 'Legend' from 'Lohengrin.' The programme opened with Schumann's Overture, Scherzo, and Finale (Op. 52), a work which, though it may not rank among the composer's highest achievements, contains much pleasing music. Mr. Manns conducted with his usual vigour and ability.

Some misunderstanding may probably arise from notices regarding the Palace orchestra. The daily concerts will be discontinued and the orchestra disbanded, but the Saturday Concerts will be resumed as usual in the autumn.

The programme of Madame Blanche Marchesi's second vocal recital on Tuesday evening was one of considerable interest. It commenced with three numbers from the first part of César Franck's Eglogue Biblique 'Ruth.' Frequent opportunities of hearing this composer's music are not granted to us here in London; of his four oratorios not one, indeed, has been given in complete form. The excerpts from 'Ruth,' two trios and a duet, performed by Madame Marchesi and the Misses Gertrude Calvert and Marguerite Sutherland, are simple in structure, though indefinite in character. To judge the work from these numbers would, however, be manifestly unfair. Mr. Bird played the pianoforte accompaniments with his usual skill; but the music should be heard with orchestra. 'Ruth' is one of Franck's earliest works, and M. Guy Ropartz, one of the Belgian composer's staunchest admirers, admits that it gives no promise of the glories of 'La Rédemption'

or 'Les Béatitudes.' Miss Calvert, who took the part of Noemi, has a good voice and good style. Madame Marchesi sang a cycle of six songs, poems by Chamisso, entitled 'Dolorosa,' by Adolf Jensen, Op. 30. The mood throughout is sad, yet by true sentiment, refined harmonic colouring, and beautifully written pianoforte accompaniments, no feeling whatever of monotony is created. The influence of both Schubert and Schumann may be traced in the music, but Jensen has also something characteristic to say on his own account. Madame Marchesi, who was in admirable voice, sang this cycle in her very best manner. Rossini's 'Prayer' from 'Otello,' though well rendered, sounded somewhat old-fashioned. In short songs of varied merit the vocalist displayed to the full her gifts of vocalization and of declamation.

Bach. By C. F. Abdy Williams. (Dent & Co.)—This is another volume of the "Master Musicians" series, edited by Frederick J. Crowest. We recently noticed the 'Beethoven,' written by the editor himself, and were unable to accept it as a trustworthy life of that master. Mr. Abdy Williams in certain departments of musical literature may be an authority. From the work under notice, however, we cannot feel very safe in his hands as regards the life of Bach. On the very first page of his preface, for instance, we read that "every biography [i.e., of Bach] is necessarily based on that written by his two sons four years after his death, published by Mizler." The 'Necrology' published in Mizler's 'Musikalische Bibliothek' was written by Philipp Emanuel Bach and J. F. Agricola, one of J. S. Bach's pupils. Mr. Williams himself actually states this under 'Mizler' in his bibliography (p. 203), but any one not reading so far would be misled. Then, with regard to the 'Wohltemperiertes Clavier,' we learn that "there is sufficient internal evidence that these delicate and beautiful compositions were primarily intended for the clavichord," and he adds, "it is a mistake, therefore, to play them on the harpsichord." There is, however, internal evidence that at any rate one, the Fugue in A minor, part 1, was written for the harpsichord. We may also remark that the term "delicate" scarcely fits such bold fugues as that in D, part 1, or that in E flat, part 2. Again, we are told that this work "was first printed by A. F. C. Kollmanns in London in 1799, but this impression was never published." First of all, the name should be Kollmann; and, secondly, we very much question whether Mr. Williams can make good his statement with regard to the printing in 1799. Of 'The Art of Fugue' our author quotes Forkel, who states that the work was "for the most part engraved during his [Bach's] life by one of his sons." But Spitta, in his great biography of Bach, remarks that "Rust's researches, however, have made it certain that it ['The Art of Fugue'] was not done [i.e., engraved] by any of Bach's sons, as has hitherto been generally supposed." Speaking, by the way, of the second attempt which Bach made, in 1729, to meet Handel, Mr. Williams remarks that a polite message was sent requesting the latter to come to Leipzig, but that "Handel refused the invitation." In Spitta, however, we read (English translation, vol. ii. p. 10) that "Handel regretted his inability to accept it." Then Kuhnau, Bach's predecessor, is spelt in the glossary Kuhnau; Telemann sometimes with only one n, &c. Apart from such errors and slips there is much to praise in the volume. The story of Bach's life is concisely told, and our author has followed the convenient plan of older biographers of keeping the account of the master's life distinct from that of his composi-

tions. There is a convenient catalogue of the composer's works. There are also various illustrations, and a facsimile of the Prelude in G from the second part of the 'Wohltemperiertes Clavier.'

Musical Gossip.

HERR SCHÖNBERGER, we regret to say, was prevented through illness from appearing at the Popular Concerts of Saturday and Monday, hence on both occasions there were certain changes in the programmes. Miss Fanny Davies replaced the pianist. On the Monday she was in her best form. Her solo was Mendelssohn's Presto Scherzando in F sharp minor, and her encore a charming Gavotte in a flat minor by Sgambati. M. Ysaye won the hearts of his Saturday audience by his performance of Beethoven's Romance in F (Op. 50), while in the same master's welcome Serenade Trio, in which MM. Alfred Gibson and Paul Ludwig took part, the rendering well reflected the light characteristic music. Such strains rise above a composer's "period," or the technicalities to which programme annotators call attention. On the Monday M. Ysaye selected as solo a transcription of a pianoforte 'Albumblatt' by Wagner, though the audience enjoyed much more the Wieniawski Légende, which was superbly played by way of encore. The performance of Schubert's Quartet in D minor by MM. Ysaye, Haydn Inwards, Gibson, and Paul Ludwig proved a striking success. There were one or two doubtful moments in the Allegro; the rest of the work, however, was interpreted with intense feeling and verve. The attendance on the Saturday was unusually large.

THE only novelty in the programme of the London Ballad Concert at Queen's Hall last Saturday afternoon was a vocal piece by Miss Frances Allitsen, entitled 'Sing Me to Rest.' This agreeable and smoothly written song was gracefully rendered by Miss Ada Crossley, the violin obbligato being played by Mr. William Henley. Among the vocalists who appeared were Miss Louise Dale, Miss Evangeline Florence, Mr. Gregory Hast, Mr. Jack Robertson, and Mr. Plunket Greene. Miss Ellen Bowick recited Tennyson's 'The Lady of Shalott,' accompanying music, written by Miss Amy Horrocks, for piano, violin, and cello, being played by the Misses Mukle and Mr. Ivimey.

THE programme of Mr. William Carter's concert at the Albert Hall last Saturday evening was headed with the inscription "Thanksgiving for Victories and for the Prospect of 'Peace with Honour.'" Opening with the National Anthem, the 'Old Hundredth,' and the 'Hallelujah' chorus, the concert included a selection from 'Judas Macabeus' and other oratorios, and a number of patriotic songs. The vocalists comprised Miss Lillian Courtenay, Madame Belle Cole, Madame Alice Gomez, Miss Grace Oakley, Miss Lucie Johnstone, and Messrs. Iver McKay, Griffiths Percy, and Watkin Mills. Miss Henriette Murkens played violin solos, and Winifred Hemming, a child of eight, contributed a harp piece. The band of the Royal Horse Guards also took part in the entertainment.

THE Stock Exchange Orchestral and Choral Society gave its third concert at Queen's Hall last Tuesday evening. Haydn's Symphony, No. 7 of the Salomon set, the chief item in the scheme, received a careful interpretation from the band under the direction of Mr. Arthur Payne. The 'Rienzi' Overture was also well played. Madame Emily Shinner gave an effective performance of the solo passages in Max Bruch's G minor Violin Concerto, and the Stock Exchange Choir, conducted by Mr. Munro Davison, sang a number of part-songs.

A CONCERT was given for the benefit of the Maine by the Royal Normal College and Academy

of Music for the Blind at the Crystal Palace on Wednesday afternoon. A smoothly written motet, 'The Maine—sailon, Good Ship,' by Herr Carl von Hardebeck, a former student at the College, now organist in Belfast, was sung by Miss Eglinton and the choir; and a bright, promising Polonaise for pianoforte and orchestra was played, Master Pegg, the composer, still in his teens, performing the pianoforte part. The programme included Herz's exceedingly old-fashioned 'Duo du Couronnement,' for two pianofortes, dedicated to the Queen at her coronation. Madame Albani and Mr. Watkin Mills were the vocalists. The Normal College choir, small in numbers, contains voices of fresh, pleasing quality. Mr. Manns conducted the orchestra, and Mr. W. H. Cummings his 'Victoria' chorus, specially orchestrated for the occasion.

AN interesting historical concert was given at 45, Seymour Street on Wednesday evening. The programme, with one exception, "Sumer is icumen in," consisted exclusively of vocal music of the sixteenth century and one instrumental piece, Byrd's 'The Carman's Whistle.' The society has been established by Mr. Hughes Hughes, and the choir meets during the winter months for practice.

Le Ménestrel of March 25th announces that three important musical societies from Vienna will give concerts in Paris during the Exhibition: the Philharmonic orchestra under the direction of Herr Mahler, the Männergesang-Verein, and the Schubertbund.

THE inauguration of the marble bust of Tschaiikowsky presented to the Leipzig Gewandhaus by his pupils Sapelnikoff and Siloti took place on March 19th. Next year the latter intends to present to the same institution a bust of Franz Liszt, another master whose name he holds in high remembrance.

THE performance of Herr Schilling's opera 'Der Pfeifertag' at Munich has been indefinitely postponed. Herr Intendant von Possart, according to the *Musikalisches Wochenblatt*, does not consider any one of the three Hofcapellmeister competent to produce the work in a worthy manner!

A CYCLE of Wagner's operas, with the exception of 'Die Feen' and, of course, 'Parsifal,' is announced to take place at Zürich during the present month.

THE indefatigable Dom Lorenzo Perosi has just written a mass named 'Leo XIII.' It is to be produced at Rome under his direction.

M. HENRI KLING publishes in *Le Ménestrel* of April 1st an article entitled 'Félix Mendelssohn-Bartholdy en Suisse, d'après sa Correspondance,' in which appears a letter written by the composer from Interlaken, and dated August 27th, 1822, to Dr. Casper, an intimate friend of the Mendelssohn family at Berlin. The youthful composer (only thirteen years of age) describes the interesting tour which he had made with his parents through Switzerland, and already there are strong traces of the pleasant epistolary style which he afterwards developed. The letter is now published for the first time, with the consent of Frau Lily Wach, the only surviving child of the composer. In the closing sentence mention is made of "my opera, the finale of which is well advanced." That opera is supposed to be 'Die wandernden Komedianten,' the libretto of which was written by Dr. Casper. The work, as mentioned by Sir G. Grove in his 'Mendelssohn' article, was commenced in the year 1821.

HERR NICOLAS DUMBA, member of the Upper House of the Austrian Parliament, recently died at Buda-Pesth. He exercised during nearly half a century great influence on the fine arts in Austria, especially on music. His collection of Schubert autographs will, we hope, be bequeathed to the Gesellschaft der Musikfreunde. Dumba was an admirer of Wagner, a friend of Brahms and also of Johann Strauss. In the

erection of the monuments of Mozart, Beethoven, and Schubert at Vienna he took a prominent part. Dumba was born in 1830 at Döbling, near Vienna, a suburb frequented by Beethoven.

PROF. NIECKS, Mus. Doc., will read a paper on 'The Teaching of Musical History' at the Musical Association next Tuesday afternoon.

PERFORMANCES NEXT WEEK.

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| Sun. | Sunday Society Concert, 3.30; Sunday League, 7, Queen's Hall. |
| Mon. | Monday Popular Concert, 8, St. James's Hall. |
| Tue. | Grand Orchestral Concert, 3 and 7.30, Queen's Hall. |
| Fri. | Royal Choral Society, 7, Albert Hall. |
| — | Evening Concert, 7.30, St. James's Hall. |
| — | Sacred Concert, 3.30, Crystal Palace. |

DRAMA

When We Dead Awaken: a Dramatic Epilogue in Three Acts. By Henrik Ibsen. Translated by William Archer. (Heinemann.)

FAITH in the merits of this latest drama of Ibsen is likely to be a test of sincerity of worship, and its expression a shibboleth to be distinctly pronounced by all who would be numbered among the elect. We all, if we would be anything or anybody, have to be symbolists, and 'When We Dead Awaken' is all symbol. This is, of course, convenient, since, as no code of symbols exists, any interpretation is possible and all will pass muster. Not only is the main action symbolic, but each episode is the same, and there are single passages detachable from the rest which constitute symbols in themselves. What Prof. Rubek says "sadly and earnestly" to Irene, "There is something hidden behind everything you say," may be said "sadly and earnestly" by the student to the master. Only the profane or the crassly ignorant will ask, "Why hide? Why not tell, if you know?"

At the very outset is a curious piece of symbolism, after the meaning of which we vainly strive. It occurs in some recollections of a night spent by Rubek and his wife in a train:—

MAIA.

Why, you were sound asleep all the time.

PROFESSOR RUBEK.

Not quite. I noticed how silent it became at all the little roadside stations. I heard the silence—like you, Maia—

MAIA.

Hm,—like me, yes.

PROFESSOR RUBEK.

—and that assured me that we had crossed the frontier—that we were really at home. For the train stopped at all the little stations—although there was nothing doing at all.

MAIA.

Then why did it stop—though there was nothing to be done?

PROFESSOR RUBEK.

Can't say. No one got out or in; but all the same the train stopped a long, endless time. And at every station I could make out that there were two railway men walking up and down the platform—one had a lantern in his hand—and they said things to each other in the night, low, and toneless, and meaningless.

MAIA.

Yes, that is quite true. There are always two men walking up and down, and talking—

PROFESSOR RUBEK.

—of nothing.

It is flippant to say that this reminds us of the defeated gambler who, issuing from a club, kicked a waiter who was tying his

shoe-string, and insisted in explanation that the waiter was always tying his shoe-string.

A favourite promise of Rubek—who is a species of Solness, only he is a sculptor instead of an architect—is that he will take the women who trust themselves to him on to a high mountain, as the arch tempter took the Holy One, and show them all the glory of the world. On the same conditions, apparently, that he shall be worshipped, the glory shall be theirs—a pledge, in his case, more easy to make than to fulfil. This rash promise, more than once made, when brought up against him, is calmly explained, "That is a sort of figure of speech that I was in the habit of using at one time." With Ibsen mountain heights are always the home of the eternal truths, whatever these may be—the phrase, as such, is not his. Longfellow is not more persistent in the utterance "Excelsior!" One speech of Irene is: "You should rather go up high into the mountains. As high as ever you can. Higher, higher—always higher, Arnold." It is when attempting to go up as high as Phaeton that the catastrophe happens, and that Prof. Rubek and Irene are, by a stage direction, "dimly discovered as they are whirled along with the masses of snow and buried in them.

The main intrigue is—not to put too fine a point upon it—unconventional, and a little vulgar. While weary to death of existence with Maia his wife, for whom he has built a stately house at Christiania and a villa on the Lake of Taunitz, Prof. Rubek meets Irene, described as "a Stranger Lady," once his model, under whose influence he has executed the one work that has made him immortal, 'The Resurrection Day.' Ignoring the fact that the woman is mad and is meditating his assassination, because in the days of early association he had taken her soul, her nudity, and several other things, and given her no return, Rubek conceives the idea of having her once more to live with him, trying thereby to recover his lost genius. Mrs. Rubek is not likely to object. She has, with his consent, started, practically alone, with Ulfheim, a rich and rough bear-hunter, with whom she proposes to spend a few days and nights alone in the mountains. Irene prefers herself to visit with Rubek the snow-fields, and does so with the fatal result that has previously been described.

In all this there is, we are told, a mystical significance that raises it to grandeur. This we have to take upon trust. When we have Ibsen compared with Shakspeare, the author of 'A Doll's House,' 'Ghosts,' and 'When We Dead Awaken,' with the author of 'Hamlet,' 'Lear,' and 'Othello,' we wonder if all sense of proportion is lost. Declining it must be, or the futile comparisons now current would be laughed to scorn.

Considered as satire the play commands a certain amount of respect. Rubek's satiric delight in showing behind the commonplace visages of the rich patrons whose busts he moulds suggestions of a Bacchic rout such as appears in the orgies of Comus is powerful, and the arraignment of artistic affectations and pretences is scathing. Rubek, the chief offender in this respect, owns that "all the talk about the artist's vocation and the artist's mission, and so forth," strikes him as being "very empty and

hollow, and meaningless at bottom." When rebuked by Irene for cold-heartedness, selfishness, and other abject vices, by which his soul has been slain, he can only say, defiantly, in excuse:—

"I am an artist, Irene, and I take no shame to myself for the frailties that perhaps cling to me. For I was born to be an artist, you see. And do what I may, I shall never be anything else."

We will not say that Ibsen's work is inconsiderable, though we own to holding it morbid, unhealthy, and of little significance. We can only hope, in presence of the raptures of eulogy it has provoked, for the arrival of a truly great writer, in the splendour of whose virility we shall grow ashamed of our worship of the epicene, and be at least restored to some sense of proportion.

Darnley. By David Graham. (Constable & Co.)—'Darnley' may be regarded as a continuation of the 'Rizzio' of the same author, and from the point of view of historical sequence of 'James I.' also. To 'Rizzio' it is very closely allied, since the murder of Rizzio in Holyrood is the direct cause of that of Darnley in the Kirk-o'-field. The first words spoken by Mary after she had recovered from the shock of Rizzio's death brand Darnley and Ruthven as murderers; the last delivered by Darnley when he hears the assassins without, and finds himself deprived of his sword, are

'Tis gone! I am betrayed! Is it the Queen?
O, deadly hatred! 'Tis for Rizzio!

The qualities and defects of the two pieces are the same. In both the speeches of the turbulent Scottish noblemen have a certain blunt and rugged force which may well be true to life, and in both, also, a picture of fair historical accuracy is presented. Both are capable of stage presentation, though in case such was attempted the number of scenes would have to be reduced, and both, also, would be better had they been written in prose. Quite useless is it for one who, like Mr. Graham, has no knowledge of the construction of blank verse to cramp his speeches into it. The result is only, as in the compression of the feet of Chinese beauties, to render motion ungainly and to impede progress. The verse in 'Darnley' is, as a rule, not faulty, but it is insignificant. The language as a whole is vigorous, though we have some curious and uncouth phraseology. We thus hear for the first time of the yelp of a sparrow:—

That sparrow yelping
Would have us all believe an eagle screams!

Moray and Bothwell have been carefully studied. The former, however, in his asides is a little too confidential.

Without the Limelight, Theatrical Life as It Is. By George R. Sims. (Chatto & Windus.)—Few people know more concerning the behind-scenes of theatrical life—of what may, indeed, be called "the seamy side"—than Mr. Sims, and few writers are happier in depicting the grimly humorous aspects of existence. Mr. Sims's present volume exhibits the painful experiences of travelling actors when the experiment is a failure, and when, in technical phrase, "the ghost doesn't walk," which means that there are no salaries. Many of the stories are true as well as lifelike. We could, indeed, if necessary, supply real names to some of those with whom under thin disguises he deals. Very probably all the stories are true; there is nothing in any of them we should have any difficulty in accepting. Every one knows that the loveliest stage scene is on the reverse but a piece of rough canvas. The analogy with the lives of some, at least, of the actors is exact. Mr. Sims shows us those who have gone under, whose heads have sunk or are sinking beneath the stream. Most of the sketches are, accordingly, sad, and though some

are humorous, yet even in these we stop "the career of laughter with a sigh." Less reticent is Mr. Sims in dealing with those connected with the stage than with its professors. The theatrical agents who represent these shadowy actors and the managers who engage them are called by their real names. We hear also of Mr. Clement Scott "rolling about in his box" in ecstasy of approval, and of Archer telling "Walkley, of the *Star*, that the dialogue has a distinctly literary flavour." Sometimes, indeed, we find mention of actors by their names, and hear of poor Miss Neilson in Paris and Mr. Charles Warner in Oxford Street. The stories are readable enough, and are, perhaps, not much too indiscreet.

THE WEEK.

ST. JAMES'S.—'The Man of Forty,' a Play in Four Acts. By Walter Frith.
LYCEUM.—'Antony and Cleopatra.'

THE plan of giving in the country a few performances, which do duty for dress rehearsals, of a play intended for London production, has much to commend it. Weaknesses of composition and ineptitude of phrase are not seldom revealed and corrected, and necessary excisions are made before a general sense of their need has been felt. When the work reaches London, accordingly, it is not seldom in a fairly workmanlike shape, and its chances of prosperity are necessarily enhanced. Care, however, should be taken that the alterations which are made do not impair the strength of the fabric. In the conception of his 'Man of Forty,' originally produced at the Theatre Royal, Manchester, in October, 1898, and now transferred to the St. James's, Mr. Frith had the notion of employing spiritualistic agencies, or what, by the believer and operator, were honestly believed to be such. With a view to encourage the delusion of the juvenile heroine that she could hold communication with the spirit-world, a brother of her dead lover—as regards resemblance practically a twin—was introduced, and the girl took his appearance as a spectral revelation. In the course of performance it was seen that this farrago of spiritualism was only a burden, and it was, therefore, summarily dismissed. Neither author nor management perceived, however, that with the disappearance of the spiritualistic basis went all need for the twins. We might go further, and say that the whole play falls asunder when once this essential portion of the original conception is abandoned. There is now no need for Elsie Fanshawe to have visited South Africa; none for Frederic Fanshawe, M.P., "the man of forty," to have engaged as his secretary a man with few apparent qualifications, and very obvious disqualifications, for the task; none for the villain of the piece to die of heart disease. It is, indeed, not easy to say of what there is any need. Many things appear to promise something, but lead to nothing. When Fanshawe's secretary tells his master that he is engaged to be married, something is expected. We never see his betrothed, and wonder what was the aim of so gratuitous a revelation. An elderly companion of Elsie Fanshawe is brought in for no purpose but to show how insufferably and purposelessly tedious she can become. In spite of these things and of the extraordinary improbability of the main action, the play is scarcely a failure. It interests

and stimulates throughout, leaving us in a state of pleasurable uncertainty as to what will be the outcome of complications but imperfectly developed. At the time we are satisfied with the processes that lead up to the *dénouement* and even with the *dénouement* itself. Reflection shows us that both are illogical and inconclusive, that the motives to action are inconceivable, and that action itself is insignificant. There are, none the less, scenes—both theatrical and comic—to the influence of which we yield ourselves, and the play dwells not unpleasingly in the recollection. For this a representation admirable throughout must be held in a great measure responsible. The standard of acting has been much raised in the last few years, and until years comparatively recent an *ensemble* such as is now common was not to be hoped. The various parts in 'The Man of Forty' were played with a quietude and a perfection of detail which had long, so far as England is concerned, been regarded as a lost art. It is only the life of to-day which is depicted, a task necessarily simpler than that of entering into the spirit of a past age. This, however, is admirably shown, and the entertainment proves how much the borders of histrionic art have been enlarged. Mr. Alexander portrays the hero with a mixture of kind-heartedness, humour, and cynicism which is irresistible. Miss Julie Opp displays much earnestness as a not too sympathetic heroine, and Miss Fay Davis is excellent as an *ingénue*. In a dual rôle Mr. H. B. Irving contrasts well two characters of the Dubosc and Lesurques type, with a little thicker veneer of civilization. Miss Granville gives an electrical outburst as an hysterical woman, and Mr. Aubrey Smith a mirthful presentation of a man of the world with a keen eye to the main chance. Other parts are played by a well-chosen company.

Self-esteem is so indispensable a portion of histrionic equipment that we scarcely know how to deal with actors who fail to understand the limitations of their endowments. Once, at least, the world has tolerated a male Juliet and a male Miranda, and the present century has accepted with equanimity many female Hamlets and two or three female Romeos. One of the most charming of our actresses, whose essential femininity is not the least of her attractions, has been credited with the intention of showing herself to the present generation as Romeo, an experiment for which every grace she possesses is a disqualification, and one which should be left to the epicene creatures by whom it has previously been carried out. No question of this kind affects the presentation of Antony by Mr. Benson and of Cleopatra by Mrs. Benson. All that one can feel concerning this is regret that artists who were winning their way into public favour, and substituting a London for a country reputation, should take a step we are bound to regard as reactionary. Cleopatra is within the reach neither of Madame Bernhardt nor of Signora Duse, nor, indeed, of any actress by whom it has been essayed. We will not say that the failure of these artists should be prohibitive of future effort. But such assumptions as those of Antony and Cleopatra go some way towards relegating Mr. Benson's

experiment to the amateur level from which it appeared to be issuing. There were some praiseworthy performances by members of the company, and attention had been paid to *mise en scène*. The production was, however, injudicious, and we are glad that 'Antony and Cleopatra' is now replaced by 'The Tempest.'

Dramatic Gossip.

THE next change of programme at the Prince of Wales's will, it is anticipated, consist of the production of a triple bill, one item in which will consist of 'Ib and Little Christina,' founded by Capt. Basil Hood upon a story by Hans Christian Andersen.

WITH 'The Tempest,' which, on Thursday, was substituted at the Lyceum for 'Antony and Cleopatra,' Mr. Benson's scheme, as originally defined, is concluded. Definite information as to what will be given in the future is as yet wanting. For his season at Stratford Mr. Benson has engaged Miss Marion Terry, who will appear as Portia and Rosalind. Mr. Hermann Vezin will play in 'Macbeth,' and Mr. John Coleman in a forthcoming revival of 'Pericles.'

THE version of 'Tess of the D'Urbervilles,' by Mr. H. A. Kennedy, concerning which we have more than once spoken, is to be introduced to the West-End public at the Comedy on Thursday next. Mr. F. Terry has been engaged to play Alec Trantridge.

IT seems probable that the adaptation by Mr. Wilson Barrett of 'Quo Vadis,' by Henry R. Sienkiewicz, concerning which much has been heard, will ultimately be produced at the Adelphi. Mr. Wilson Barrett will play Petronius Arbiter, Mr. Ambrose Manning, Nero, and Mr. Carter Edwards, Crispus, a Christian. The play, it is known, has much in common with 'The Sign of the Cross.'

ON or shortly after the transference to another theatre of 'Bootles' Baby,' now running at the Garrick, the part of Bootles is, it is said, to be played by Sir Robert Peel, Bart.

DURING the absence of Mr. Martin Harvey from the Prince of Wales's, the house will be occupied with a revival of 'L'Enfant Prodiges.'

'VERDANT GREEN,' an adaptation in three acts, by Messrs. Claud Nugent and T. R. F. Coales, has been given for copyright purposes at St. George's Hall.

THE next novelty at the Adelphi is to be, it appears, 'The Lady of Lyons,' with Mr. Taber as Claude Melnotte and Miss Lena Ashwell as Pauline.

A SPRING season of drama at Drury Lane, whereat the entertainment is ordinarily opera, is an innovation. Concerning 'Marsac of Gascony,' forthwith to be produced, we hear, as might be surmised from its title, that it is a drama after the kind of 'Les Trois Mousquetaires' and 'Cyrano de Bergerac,' and that the part of the hero is to be taken by Mr. Edward Vroom, the author. Mr. Charles Cartwright will be included in the cast. From another source we gather that the novelty has a good deal in common with the 'Capitaine Fracasse' of Théophile Gautier.

IT is rumoured that Signora Duse will pay us a visit during the approaching season. Nothing definite is, however, to be learnt concerning her plans at present.

A WAVE of ill fortune has all but submerged the theatres depending upon recently produced novelties. No piece lately given seems to be an unqualified success, and most are being rapidly withdrawn.

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Agents for Scotland, Messrs. Fell & Bradburn and Mr. John Menzies, Edinburgh.—Saturday, April 7, 1900.